fall 2010 course schedule

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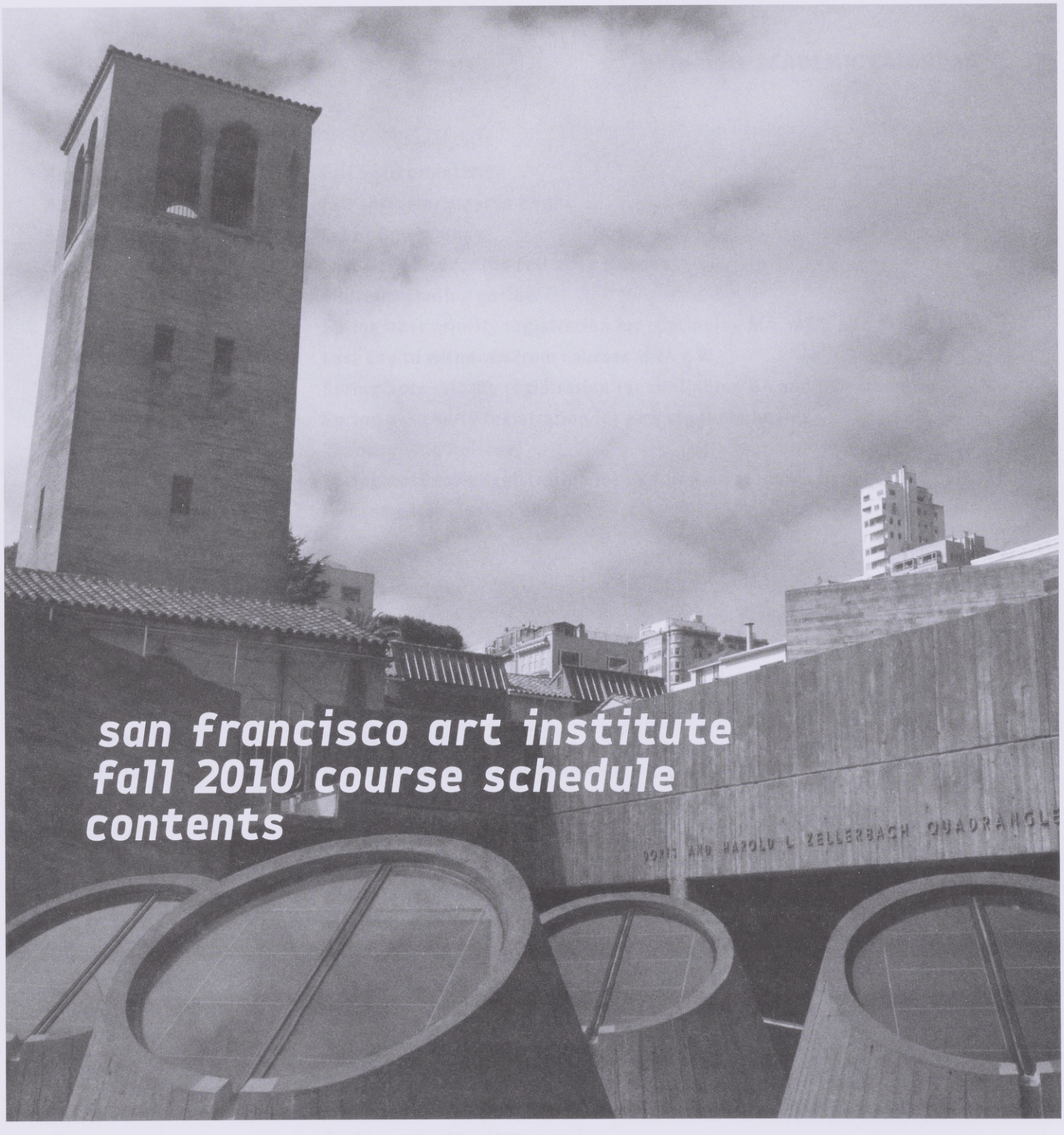


san francisco art institute
fall 2010 course schedule
contents

Academic Calendar 3
Registration 4
Tuition and Fees 6
Academic Policy 7
Academic Structure 9
Undergraduate Curriculum 16
Graduate Curriculum 22
Course Schedule 26
Course Descriptions 34

FALL 2010

August 26–27	Fall 2010 orientation
August 30	Fall semester classes begin
September 6	Labor Day holiday
September 14	Last day to add/drop Fall 2010 classes
October 18–22	Midterm grading period
November 10–11	Spring 2011 priority registration for continuing MA, MFA, and PB students
November 12	Last day to withdraw from courses with a W
November 15–18	Spring 2011 priority registration for continuing BA and BFA students
November 22	Spring 2011 early registration for new students begins
November 25–26	Thanksgiving holiday
November 29	Spring 2011 early registration for non-degree students begins
December 10	Fall semester classes end

SPRING 2011

January 3	January intensive classes begin
January 3	Last day to add/drop January intensive classes
January 13–14	Spring 2011 orientation
January 14	January intensive classes end
January 17	Martin Luther King Jr. holiday
January 18	Spring semester classes begin
February 1	Last day to add/drop Spring 2011 classes
February 21	Presidents' Day holiday
March 7–11	Midterm grading period
March 14–18	Spring break
April 8	Last day to withdraw from courses with a W
April 6–7	Summer and Fall 2011 priority registration for MA, MFA, and PB students
April 11–14	Summer and Fall 2011 priority registration for BA and BFA students
April 18	Summer and Fall 2011 early registration for new students begins
April 25	Summer and Fall 2011 early registration for non-degree students begins
May 9	Spring semester classes end
May 13	Vernissage: MFA Graduate Exhibition opening
	Undergraduate Spring Show opening
May 14	Commencement

REGISTRATION

Registration is the means by which a person officially becomes a student at SFAI for an approved semester or term. Registrants are identified by degree sought, class, and major. Students registering for the first time at SFAI or students advancing to a higher degree or certificate program are considered new students. Students officially enrolled in the semester previous to the one for which they are currently registering or students returning from a leave of absence or from one of the off-campus programs authorized by SFAI are considered continuing students. Students who have voluntarily or involuntarily withdrawn from SFAI should contact the Admissions Office for information on being readmitted.

Continuing degree-seeking students are offered—and are strongly advised to take advantage of—priority registration. Priority registration allows continuing degree-seeking students to register for courses by appointment in advance of the semester in which those courses are being taught. Priority among continuing degree-seeking students is determined according to the number of units each such student has earned. An updated curriculum record is provided for continuing degree-seeking students in a registration packet in advance of registration. The packet contains information specific to each such student: (1) the day, the date, and the time of priority registration; (2) a registration form; and (3) any notice recommending that the student meet with the academic advisor prior to registering.

Because certain classes fill up quickly, you are strongly advised to register, with a completed registration form, at your appointed time. If the course you request is full, you may still be able to gain entrance to it by obtaining the signature of the instructor on an add/drop form. Before selecting your courses, check this schedule (as well as its up-to-date addenda at www.sfai.edu/courseschedule) to make sure that you have completed all prerequisites for the courses you intend to take. If you have taken courses out of sequence or have not taken the necessary prerequisites for the courses you select, you will be denied registration and referred to the academic advisor. If permission of the instructor is required, it must be obtained in writing on the registration or add/drop form.

Priority Registration

Holds on Student Accounts

All student-accounts balances must be resolved before registration. Please ensure that all holds are cleared prior to your registration appointment. You will not be permitted to register for classes until all of your financial holds are resolved.

Hours of Office of Registration and Records

The Office of Registration and Records is open between the hours of 9:00am and 5:00pm, Monday through Friday, but you must register by appointment. The office is located just inside the Francisco Street entrance on the mezzanine overlooking the sculpture area.

Fall 2010 Registration Schedule:

April 7–9, 2010
Continuing MA, MFA, and PB students
2565 Third Street campus

April 12–15, 2010
Continuing BA and BFA students
800 Chestnut Street campus

April 19, 2010
New students

May 3, 2010
Non-degree students

Continuing MA, MFA, and PB Students

MA, MFA, and PB students register according to how far along they are in their programs (i.e., according to the number of units each such student has earned). All MA, MFA, and PB students must obtain the signature of a graduate faculty advisor on their forms before registering. Tentative course selections should be considered in advance of advising appointments. Please consult your registration letter for your specific day, date, and time.

Continuing BA and BFA Students

BA and BFA students register by appointment. Registration priority is determined by units earned plus units in progress. Please consult your registration letter for the specific time and day for you to register. Continuing students register at the Office of Registration and Records during their priority registration time or any time thereafter, until the end of the add/drop period. Please note that phone registration is not permitted.

New BA, BFA, MA, MFA, or PB Students

Registration for new students in the undergraduate, graduate, and certificate programs is coordinated through the Admissions Office. Call 1 800 345 SFAI to schedule your appointment for registration advising. Please read the curriculum requirements before calling to make your registration appointment. You may register for classes in person or over the phone. You will be asked to make an initial nonrefundable tuition deposit of $350 prior to, or at the time of, registration. If you are unable to register on campus, please arrange a telephone appointment with an advisor by calling the Admissions Office. Note the date and time of your appointment. Your advisor will expect your call (remember that SFAI is in the Pacific Time zone).

Low-residency MFA Students

Registration takes place by means of individual advising with the Low-residency MFA program director. Registration for new students in the Low-residency MFA program is coordinated through the office of the Low-residency MFA program director.

Non-degree Students

Non-degree students should submit completed registration forms to the Office of Registration and Records. Currently enrolled non-degree students may register for regular courses through the Office of Registration and Records.

Late Arrival for Fall 2010 Semester

New-student orientation is mandatory. New students must request exemptions in writing from the Student Affairs Office. If an exemption is granted, arrangements for late check-in and registration may be made. Requests for late check-in should be directed to the Student Affairs Office via e-mail at studentaffairs@sfai.edu.

Add/Drop Dates and Procedures

Add/Drop Period for Fall 2010 Ends on September 14, 2010

Students may change their schedules any time after priority registration, until the end of the add/drop period, by completing an add/drop form in person at the Office of Registration and Records. Changing from one section to another of the same course requires adding and dropping. The add/drop period takes place during the first two weeks of the semester. After the second week, a student may withdraw from a course until the eleventh week, and a grade of W is assigned; after the eleventh week, a grade of F is assigned. Please consult the academic calendar (above) for the exact dates for adding, dropping, and withdrawing from classes.

Nonattendance

SFAI does not automatically drop students who elect not to attend following registration. Nonattendance does not constitute an official drop. Charges will remain in effect. Consequently, it is always the student's responsibility to complete the necessary add/drop forms and to notify the Office of Registration and Records when adding or dropping a course.

Adding/Dropping Intensive Classes

Unlike regular semester-long courses, intensive classes may be added or dropped only through the end of the first day of instruction. Students who drop an intensive class after the first day of instruction will receive a grade of W. Please consult the academic calendar (above) for the exact dates for adding, dropping, and withdrawing from intensives.

International Students

In order to maintain F-1 visa status with the Department of Homeland Security, international students are required to maintain full-time enrollment status (12 semester units) in each semester until graduation. International students who need to enroll for less than full-time status must satisfy specific requirements and receive advance approval from the Assistant Director of Student Life for International Student Affairs. Failure to secure advance approval will result in loss of F-1 status in the United States.

Withdrawal Dates and Procedures

Individual Course Withdrawal

Students may withdraw from a single course after the official add/drop deadline. Withdrawal from any course will result in the assignment of a grade of W if the withdrawal is completed, at the Office of Registration and Records, by the dates indicated in the academic calendar. Withdrawals after the stated deadline will result in the assignment of a grade of F. Exceptions to the official withdrawal policy require an appeal to the Academic Review Board.

Complete Withdrawal from All Degree-program Courses

Undergraduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting the academic advisor or the associate vice president of Student Affairs. Graduate students who wish to withdraw from all courses after the end of the add/drop period may petition to do so by contacting either the dean of Graduate Studies or the associate vice president of Student Affairs. Neither absence from classes, nonpayment of fees, nor verbal notification (without written notification following) will be regarded as official notice of withdrawal from SFAI.

Exemptions from the official withdrawal policy require an appeal to the Academic Review Board. Exemptions will only be granted to students who can demonstrate extenuating circumstances. Letters of appeal should be addressed to the Academic Review Board, c/o the Office of Registration and Records. Please note that neither failure to attend classes nor failure to pay tuition constitutes a withdrawal.

New Student Deferral/Withdrawal

New students who register for classes but subsequently choose not to attend SFAI, and who have not attended any class during the semester, must notify the Admissions Office in writing as soon as possible but no later than August 30, 2010 in order to avoid tuition charges for the Fall 2010 semester. Standard refund policies apply to students who have attended at least one class during the semester or who do not notify SFAI of their intent not to enroll by the deadline. Students who wish to defer their admission to a future term should do so in writing with the Admissions Office.

Academic Advising

Undergraduate

Undergraduate advising is mandatory for freshmen and sophomores. Advising for newly admitted undergraduates begins with an admission counselor at the time of the first registration. New transfer students receive a curriculum record that lists courses accepted in transfer, course requirements, and remaining electives.

The academic advisor assists students with establishing clear and reasonable academic goals and developing a semester-by-semester plan for the completion of the degree. The advisor is available to discuss the requirements for independent study, mobility, and directed-study petitions, as well as change-of-major procedures. It is strongly recommended that every student meet with the academic advisor prior to registering for classes to assure successful and timely completion of all degree requirements. Sign-up sheets for appointments are located outside the Undergraduate Academic Advising Office (located on the mezzanine overlooking the sculpture area). In addition, faculty advisors

and department chairs can discuss with students the educational and co-curricular opportunities available to inform and enhance their experience at SFAI.

Graduate

Graduate students are encouraged to discuss courses of study with their graduate tutorial advisor(s) or one of the graduate faculty advisors prior to registration each semester. Scheduled advising takes place at the time of registration.

TUITION AND FEES FOR Fall 2010

All tuition and fee balances must be settled prior to the first day of class. This means that the semester balance must be paid in full or a payment plan must be established. Students who fail to pay in full or make the necessary arrangements for payment by the end of the add/drop period will not be permitted to continue attending classes. See Tuition Payment Plans below for more information.

Tuition for Degree and Certificate Programs

BA, BFA, and non-degree tuition per semester:

1–11 units:	multiply each unit by $1,420
12–15 units:	pay a flat tuition rate of $16,212
Over 15 units:	$16,212 plus $1,420 for each additional unit over 15

MA, MFA, and PB tuition per semester:

1–11 units:	multiply each unit by $1,528
12–15 units:	pay a flat tuition rate of $17,400
Over 15 units:	$17,400 plus $1,528 for each additional unit over 15

Fees

1. Student Activity fee is $35 per semester.
2. Materials fee is $200 for all MFA, BFA, and Post-Baccalaureate students enrolled in six or more units. Materials fee is $50 for BA students enrolled in six or more units.
3. Technology fee is $200 for all students enrolled in six or more units.
4. Courses that involve off-campus travel and courses with special materials requirements carry special fees that are charged upon enrollment. See course descriptions for details. All study/travel courses require a $500 nonrefundable deposit.
5. Facilities fees for students not enrolled in summer classes are $300.
6. Commencement fee is $100 for all graduating students.

MFA Fees

1. MFA Graduate Exhibition and catalogue: $300
2. MFA Final Review (charged only to students not enrolled in classes): $300

Tuition Payment Deadlines

New and Continuing Degree-seeking Students Who Register Early

Tuition is due in full by the first day of the session unless tuition is fully covered by financial aid or an approved payment plan.

Non-degree students:

Tuition is due in full at the time of registration. Payment may be made in the Student Accounts Office by cash, check, or credit card. Tuition for any class that is scheduled outside the first day of the regular semester session (i.e., travel classes) will be due according to specified due dates.

Study/Travel Payment Polices

Payment Deadlines

Course fees are charged to a student's account at the time of registration and are due in full by the date prescribed on the individual program's literature. All fees must be paid before departure.

Refund Policy

All deposits are nonrefundable. Other than for medical or for SFAI academic dismissal reasons, fees for study/travel courses are nonrefundable.

Tuition Payment Plans

SFAI offers four alternative options for payment of tuition charges: a full payment option that requires one payment after financial aid has been deducted or three monthly payment options that divide tuition, after all financial aid has been deducted, into monthly installments per semester. The monthly payment plans are available to students enrolled for six units or more per semester. Students enrolled in fewer than six units per semester must pay in full at registration. Students must choose a payment option upon registration. Tuition payments can be made by cash, check, credit card, or bank draft payable to "San Francisco Art Institute." A $50 fee will be charged for all returned checks. VISA, MasterCard, and American Express will be accepted for payment. Monthly payments may also be charged to VISA, MasterCard, and American Express by installment-plan participants and will be automatically charged on the first of each month.

Monthly Payment Plans for Single Semester Enrollment

Monthly payment plans are also available to students enrolled at SFAI for only one semester per academic year as follows:

Monthly Payment Option

Five payments per semester, beginning July 1 for the fall semester and December 1 for the spring semester, plus a $25 administrative fee.

Monthly Payment Option

Four payments per semester beginning August 1 for the fall semester and January 1 for the the spring semester, plus a $25 administrative fee.

Monthly Payment Option

Three payments per semester beginning September 1 for the fall semester and February 1 for the spring semester, plus a $25 administrative fee.

Other Information

Interest shall be charged on the outstanding balance at a per annum rate of 18%. All payments are due on the first of each month. Late fees of $25 per month will be charged for all delinquent payments received after the 15th of the month. Students may enroll in a monthly tuition payment plan for a single $25 nonrefundable administrative fee. SFAI does not carry outstanding balances from one semester to another. If there is an overdue balance on tuition payments for the current semester at the time of early registration for the following semester, the student will not be permitted to register until the due balance has been paid. Students with overdue books from the library will be charged for the replacement cost. Unpaid lost-book charges will constitute an unpaid overdue balance and registration may be cancelled and transcripts withheld for nonpayment.

Refund Policy

Dropped Classes by Degree and Non-degree Students

Tuition refunds for dropped classes, excluding intensive classes, are given only during the add/drop period in the first two weeks of the semester for regularly scheduled classes, or during the stated add/drop period for courses that occur outside the regular schedule for the semester. No refund is given for withdrawals after the end of the add/drop period.

Complete Withdrawals by Degree and Non-degree Students

Eligibility for tuition refunds for students who completely withdraw from the term by withdrawing from SFAI or by taking a leave of absence is based on the date the withdrawal is filed in writing with the Office of Registration and Records. Responsibility for filing such notice rests entirely with the student.

Withdrawing students must obtain a request-for-withdrawal or leave-of-absence form from the Office of Registration and Records and follow SFAI's withdrawal procedures. Students who withdraw completely prior to the 60% point in the term are assessed tuition based on the number of days completed in the term. Students are charged full tuition after completing 60% or more of the term. The number of days in a term is equal to the calendar days in the term minus any scheduled break in classes of five or more days.

If a BFA student has completed 14 days in a 110 day term, the percentage of the term completed—14/110 rounded to the nearest tenth—is 12.7%. Since full tuition charged at the beginning of the term is $16,212, tuition liability (rounded to nearest dollar) is $16,212 x 12.7%, which equals $2,058.

Financial Aid Recipients

The Higher Education Act Amendments of 1998 require SFAI and the withdrawing student to return any unearned federal aid funds (grants or loans). The Financial Aid Office will calculate earned financial aid upon receipt of a completed request-for-withdrawal or leave-of-absence form. Students may be required to repay some or all of aid refunds received prior to withdrawal. The Financial Aid Office will answer questions about the impact of withdrawing on financial aid eligibility.

Repayment Policy

Students who are awarded financial aid and receive a refund because their aid exceeds their tuition charges and who then subsequently drop classes may be required to repay some or all of the refund back to SFAI. It is strongly advised that financial-aid recipients considering a reduction in course load consult the Financial Aid Office before dropping classes.

Canceled Classes

SFAI will provide full tuition refunds and any related fees, if applicable, for classes that are canceled.

ACADEMIC POLICY

Concurrent Registration

If you plan to enroll concurrently with accredited Bay Area colleges and universities or other institutions, written course approval must be obtained, prior to your registration with the other institution, from the Academic Affairs Office and the Office of Registration and Records in order to ensure transferability. Courses may not be applied to degree requirements and electives at SFAI if these same courses are available at SFAI. Concurrent enrollment cannot be used to constitute full-time status at SFAI when that status is required for financial aid, scholarships, flat-tuition rate, or immigration status. Concurrent registration may not be used at all during undergraduate degree residency of 60 semester units. Students on leave must also have written course approval prior to registration at other institutions; please consult the Office of Registration and Records for details.

College Credit Units and Transcripts For Degree Courses

Credit is offered as the semester unit. Undergraduate courses are numbered 000–399. Post-Baccalaureate Certificate courses are numbered 400–499. Graduate courses are numbered 500–599. Graduate level courses are available only to students admitted to SFAI's graduate programs. If an official transcript is required, please complete a Transcript Request form, available in the Office of Registration and Records or in PDF on the SFAI website at www.sfai.edu/transcripts.

Policy Statement

All students are urged to read the general regulations found both in this course schedule and in the current student handbook: PDFs of each publication can be found, respectively, at www.sfai.edu/courseschedule and at www.sfai.edu/studentaffairs. Lack of familiarity with sections pertaining to any issues in question does not excuse students from the obligation to follow the policies and procedures therein set out. Although every effort has been made to ensure that both this course schedule and the current student handbook are as accurate as possible (please check for addenda to the course schedule at www.sfai.edu/courseschedule), students are advised that the information contained in them is subject to change or correction. SFAI reserves the right to change any curricular offering, policy, requirement, or financial regulation whenever necessary and as the requirements of SFAI demand.

Changes and Additions to the Course Schedule

Many courses have additional information in the form of syllabi or course outlines, reading lists, and anthologies. Although SFAI will attempt in good faith to offer the courses as listed in this course schedule, SFAI reserves the right to cancel any class because minimum enrollment has not been met, to change instructor(s), and to change the time or place of any course offering.

Nondiscrimination Policy

SFAI expressly prohibits discrimination and harassment based on gender, race, religious creed, color, national origin or ancestry, physical or mental disability, pregnancy, childbirth or related medical condition, marital status, age, sexual orientation, or on any other basis protected by federal, state, or local law, ordinance, or regulation. This policy applies to everyone on campus and includes employment decisions, public accommodation, financial aid, admission, grading, and any other educational, student, or public service administered by SFAI. Inquiries concerning compliance with Title IX of the 1972 Education Amendments and Section 504 of the 1973 Rehabilitation Act may be addressed to "Chief Operating Officer, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA 94133" or to "Director of the Office for Civil Rights, US Department of Education, Washington, DC 20202."

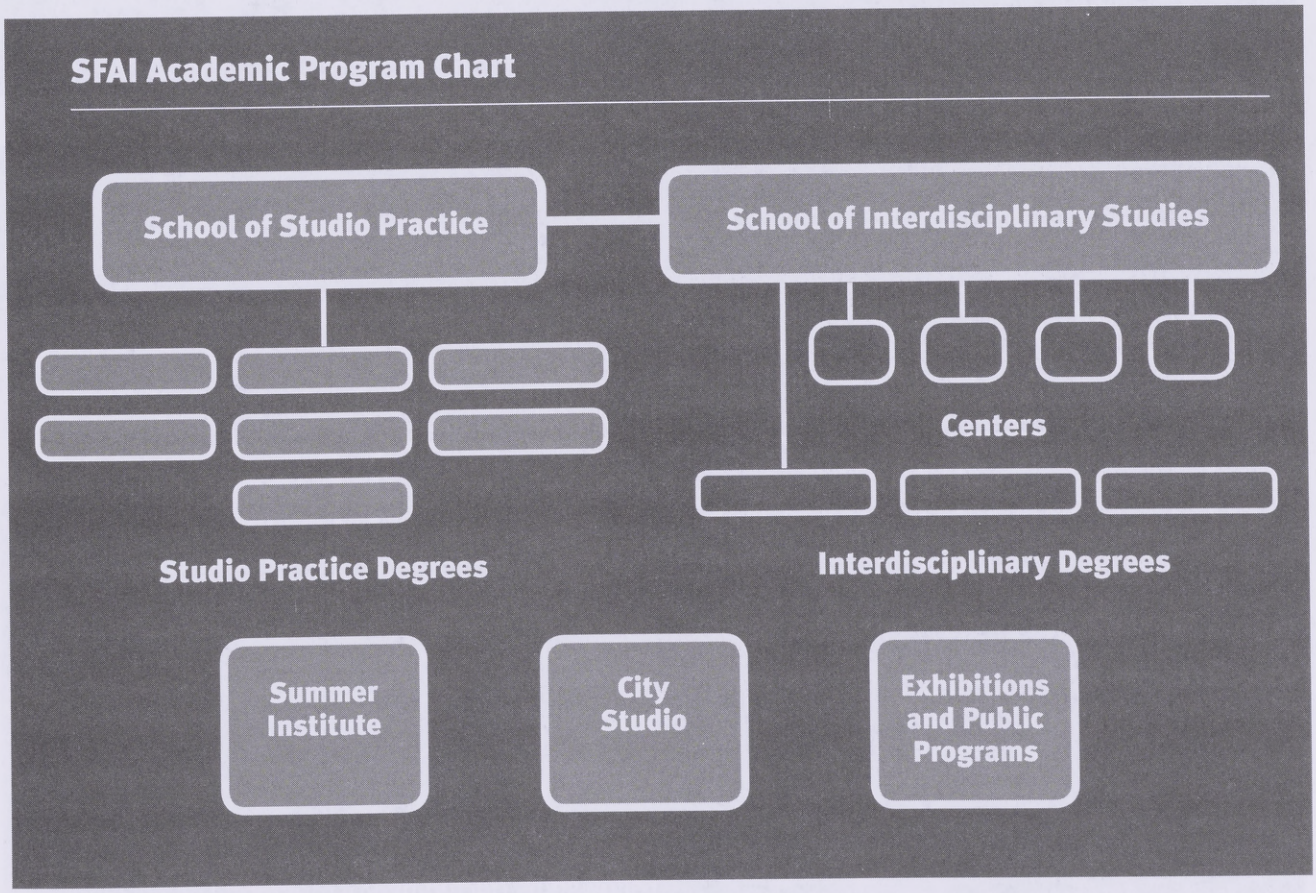
Students with documented learning disabilities requiring specific accommodations in degree courses should contact the undergraduate academic advisor or the Dean of Graduate Studies prior to registration. Qualified disabled students who require special accommodation in order to participate in SFAI's degree or certificate programs should should address their requests to the Associate Vice President of Student Affairs ("Associate Vice President of Student Affairs, San Francisco Art Institute, 800 Chestnut Street, San Francisco, CA, 94133") at least ninety days prior to the start of the program in which the disabled student wishes to participate, explaining the nature of the disability and the specific accommodations required. Because SFAI's historic hillside structure presents some barriers to mobility-impaired students, SFAI specifically encourages them to notify the Associate Vice President of Student Affairs as far in advance of the date of entry as possible so that necessary accommodations can be made.

ACADEMIC STRUCTURE

The academic structure at SFAI is built upon the twin pillars of SFAI's academic initiative: (1) the School of Studio Practice, encompassing the departments of Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture/Ceramics; and (2) the School of Interdisciplinary Studies, offering degree programs in History and Theory of Contemporary Art, Urban Studies, and Exhibition and Museum Studies. An integral additional component of this curriculum is the visiting artists and scholars who bring cutting-edge ideas, technologies, and visual art not only to SFAI but to the wider Bay Area. It is vital to SFAI's academic structure to provide artists with the opportunity to create new work by utilizing the resources of the institution and to directly engage with students and the public through formal and informal activities planned during an intensive residency. An array of projects, exhibitions, public lectures, panels, and symposia bring to the campus a broad spectrum of artists, historians, curators, critics, and writers whose diverse aesthetic viewpoints and ideas enrich the educational experience of SFAI's students.

The academic structure does not so much separate discourse from practice as intensify the interrelationship of the histories, theories, and practices of contemporary art and culture. The coalescence of the School of Studio Practice and the School of Interdisciplinary Studies is nurtured by SFAI's distinguished faculty and sustained by a long tradition of experimental studio practice and interdisciplinary discourse. Taken together, the two schools comprise a curricular matrix through which students are inspired to develop unique approaches to art making.

Students are called upon to navigate not only vertically within their chosen majors or programs, but also horizontally across the entire academic platform. In short, regardless of their programs of study, students must take courses in each of the two schools in order to complete their degree requirements.



Programs of Study

School of Studio Practice

—Bachelor of Fine Arts
—Post-Baccalaureate
—Master of Fine Arts

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramics

School of Interdisciplinary Studies

—Bachelor of Arts
—Master of Arts

Exhibition and Museum Studies
History and Theory of Contemporary Art
Urban Studies

Organization of Centers

School of Interdisciplinary Studies

Art and Science

Media Culture

Public Practices

Word, Text, and Image

—Ongoing Research
—Artists and Scholars in Residence
—Colloquia and Symposia
—Fellowships (including Postdoctoral Fellowships)

THE SCHOOL OF STUDIO PRACTICE

SFAI's School of Studio Practice concentrates on developing the artist's vision through studio experiments and is based on the belief that artists are an essential part of society. Dedicated to rigorous and innovative forms of art making, the School of Studio Practice is comprised of seven of SFAI's most historically distinguished departments:

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramics

The School of Studio Practice offers the following degrees and certificate:

Bachelor of Fine Arts
Master of Fine Arts
Dual Degree Master of Fine Arts/Master of Arts (in History and Theory of Contemporary Art)
Post-Baccalaureate Certificate

THE SCHOOL OF INTERDISCIPLINARY STUDIES

Motivated by the premise that critical thinking and writing, informed by an in-depth understanding of theory and practice, are essential for engaging contemporary global society, the School of Interdisciplinary Studies promotes and sustains the role of research and other forms of knowledge production at SFAI (including art history, critical theory, English, humanities, mathematics, natural science, social science, writing, and urban studies). Additionally, it houses SFAI's four centers for interdisciplinary study: Art and Science; Media Culture; Public Practices; and Word, Text, and Image. The School of Interdisciplinary Studies offers three areas of study:

Exhibition and Museum Studies
History and Theory of Contemporary Art
Urban Studies

The School of Interdisciplinary Studies offers the following degrees:

Bachelor of Arts

History and Theory of Contemporary Art
Urban Studies

Master of Arts

Exhibition and Museum Studies
History and Theory of Contemporary Art
Urban Studies

Dual Degree Master of Arts (in History and Theory of Contemporary Art)/Master of Fine Arts

THE CENTERS FOR INTERDISCIPLINARY STUDY

The four centers aligned under the School of Interdisciplinary Studies are exclusively teaching and research centers that support all degree programs at SFAI. They do not function as departments; instead, their goal is to produce seminars, projects, symposia, exhibitions, and lectures in and by means of which theory and practice are constantly intermixed.

Art and Science
Media Culture
Public Practices
Word, Text, and Image

UNDERGRADUATE AND GRADUATE DEGREE PROGRAMS
School of Interdisciplinary Studies

Exhibition and Museum Studies (MA)

The Master of Arts in Exhibition and Museum Studies at SFAI is founded on the belief that exhibitions and museums are both historical objects and subjects. The relationship of exhibitions and museums to contemporary culture is best understood through advanced and rigorous engagement with this twofold history. SFAI's program provides students with a grounded understanding of the history and roles of the institutions of modernity—museums, historical societies, archives, libraries, architectural commissions—in contemporary culture, the economy of the artworld, and the politics which affect it. Thus, by means of seminars, colloquia, symposia, and independent study, the Exhibition and Museum Studies program grounds its research and critical analysis in organizations, agencies, museums, galleries, departments of culture, libraries, archives, and private collections. A critical component of the program is the student's acquisition and application of research methodologies through a series of analytical seminars in which the student reads widely and generates critical responses in writing. Modes of visual investigation are presented through visits to galleries, museums, exhibitions, and collections. The program of study addresses broad areas of interest such as curatorial models, exhibition systems and concepts, institutional mediation, and education. It pays special attention to historical preservation, heritage management, the ethics of trade in antiquities, and the problematics of crosscultural and crossdisciplinary curating—problematics often encountered when the works in question are understood as primarily ethnographic, anthropological, or archaeological. Students will examine the role of the museum in the public sphere, its relationship to civil society, and the frustration of its civic identity as a public trust by private enterprise.

History and Theory of Contemporary Art (BA, MA)

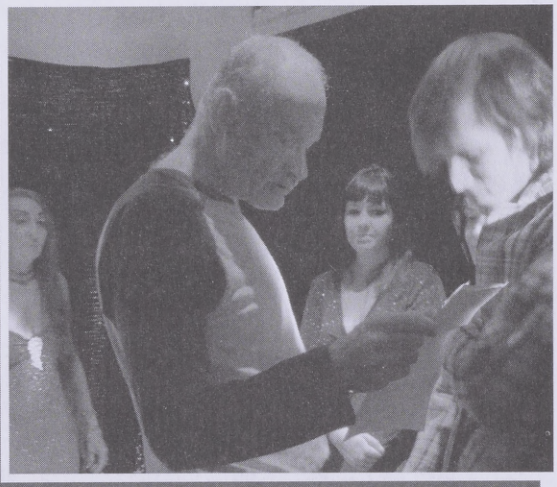
SFAI's program in History and Theory of Contemporary Art offers a challenging scheme of study that explores the intellectual and artistic processes that have prompted a number of recent critical developments. The program's curriculum addresses complex issues such as the dismantling of the hierarchies of artistic mediums initiated by the historical avant-gardes, the globalization of culture, the intersection of Western and non-Western modernity, the role of technology in art making, and the question of authorship in the practice of contemporary art. Working with artists, historians, theorists, curators, practitioners, and thinkers from such diverse disciplines as anthropology, cultural geography, political science, media studies, and many others, students are guided through seminars, research and writing tutorials, colloquia, travel study, internships, and directed study to the end both of focusing on particular areas of contemporary art and culture and of generating a final research thesis.

Urban Studies (BA, MA)

In order to create a unique platform for learning and social engagement, the Urban Studies program integrates courses and resources from both the School of Studio Practice and the School of Interdisciplinary Studies—making Urban Studies at SFAI one of the most original and exciting programs in the country. By bringing the critical tools available in our exceptional studio programs (Design and Technology, Film, New Genres, Painting, Photography, Printmaking, and Sculpture/Ceramics) together both with those in theoretical and historical studies available through our Centers for Interdisciplinary Study (Art and Science; Media Culture; Public Practice; and Word, Text, and Image) and with City Studio (our community education, training, and outreach projects), the Urban Studies program ensures that students will be thoroughly grounded in both studio-derived and research-based methodologies. This allows for an in-depth study of urban forms, habitat, and habitus. From professionals, practitioners, theorists, and historians, students learn different approaches to studying and acting upon the dynamically changing outlines of the urban fabric. Students address the intersection between microcommunities (neighborhoods, ethnic enclaves, migration, etc.) and macrocommunities (suburbia and metropolitan complexes), along with networks of social, ethnographic, and economic interaction such as shopping, tourism, parades, festivals, and street fairs. The broad vision of the program allows students to design their own course of study and research.

Pathways to Study

Pathways to study are intercurricular topics that cut across the course offerings within the School of Studio Practice and the School of Interdisciplinary Studies. For Fall 2010, we focus on sustainability; on the question of converging media and their influence on artistic practice; and on artists' renewed interest in working on paper. We invite you to explore these pathways to study as you choose your fall courses and to look out for new ones in the coming semesters.



Electrographic Sinema film shoot rehearsal with George Kuchar.

Sustainable/Equitable Futures

How can artists contribute to a successful relationship between humans and our environment? The courses in this pathway offer ideas, materials, and methods relevant to creating a viable, equitable future for humans and the web of life of which we are a part. Approaches range from studying extinction to establishing a responsible creative practice to analyzing the socioeconomic structures that have imperiled human survival. (For example, according to a World Bank report, higher-income groups account for just 20% of the total world population, but 76.6% of total private consumption.)

UNDERGRADUATE

English (Nonfiction Writing)
Food, Culture, and Society
Instructor — Christina Boufis / Course code — ENGL-101-1

English (Continuing Practices of Writing)
TBD
Instructor — TBD / Course code — ENGL-102-1

Design and Technology
Green by Design
Instructor — Paul Klein / Course code — DT-220-1

Social Science
Extinction
Instructor — Eddie Yuen / Course code — SOCS-118-1

Sculpture / Urban Studies
Ecology of Materials and Processes/Mexico City
Instructor — John Roloff / Course codes — SC-190-1 / US-190-1

GRADUATE

Critical Studies
Imaging Energy
Instructor — Meredith Tromble / Course code — CS-500-1

Critical Studies / Urban Studies
Spaces of Hope
Instructor — Andrej Grubacic / Course codes — CS-511-1 / US-511-1

Media Transformations

Convergence, multiple directions, and tactical-production decisions transform today's approach to media in hybrid, unexpected ways. As artists, designers, and critics respond to these changes, their work evolves—creating new contexts—and their responses have important implications for the tools that produce media content and facilitate audience interaction. The courses below are intended to capture the interdisciplinary synergy among contemporary media, the theoretical/cultural frameworks that inform them, and their productive outcomes in many forms and across diverse subjects.

UNDERGRADUATE

Critical Studies (Critical Theory B)
Theory and Technoscience / Peer to Peer
Instructor — Dale Carrico / Course code — CS-301-1

Design and Technology / Film
Introduction to 3D Modeling and Animation
Instructor — Greg Lemon / Course codes — DT-116-1 / FM-116-1

Design and Technology / Drawing
Illustration: Representing Information
Instructor — TBD / Course codes — DT-205-1 / DR-205-1

Film
Electrographic Sinema
Instructor — George Kuchar / Course code — FM-110-1

Film
Documentary Film / Video Directing
Instructor — Anjali Sundaram / Course code — FM-201-1

Film
Digital Cinema 1
Instructor — Michella Rivera-Gravage / Course code — FM-204-1

Film
Screenwriting
Instructor — Jay Boekelheide / Course code — FM-207-1

Humanities (Humanities Core A)
Witchcraft, Oracles, and Magic: Belief Systems of the Premodern World
Instructor — Thor Anderson / Course code — HUMN-200-3

(cont.)

Pathways to Study

New Genres
Performance/Sound/Language
Instructor — Tony Labat / Course code — NG-207-1

New Genres
Internet Killed the Video Star
Instructor — Tim Sullivan / Course code — NG-220-2

New Genres / Photography
Exposed: Voyeurism and Surveillance in Photography, Film, and Video
Instructor — Rudolf Frieling / Course codes — NG-220-3 / PH-220-3

New Genres
We Want the Airwaves
Instructor — Julio César Morales / Course code — NG-250-1

Photography
Digital Photo 1
Instructor — Jack Fulton / Course code — PH-120-1

Photography
Post-Photography: Hybrid Practicesin Photography
Instructor — John Priola / Course code — PH-220-3

Photography
Digital Photo 2
Instructor — Adrienne Pao / Course code — PH-221-1

Social Science / Urban Studies
Media and Cultural Geography
Instructor — Robin Balliger / Course codes — SOCS-220-1 / US-220-1

GRADUATE

Art History / Exhibition and Museum Studies
Live Art / Real Time
Instructor — Frank Smigiel / Course codes — ARTH-520-1 / EMS-520-1

Critical Studies
Horror/Fantastic Film: The Visual Language of Excess
Instructor — Matt Borruso / Course code — CS-500-3

Art History *(corequisite: New Genres 500 below)*
Unruly Subjects
Instructor — Krista Lynes / Course code — ARTH-534-1

New Genres *(corequisite: Art History 534 above)*
Subject to Representation
Instructor — Allan deSouza / Course code — NG-500-1

Works on Paper

In recent years, many artists have been turning toward works on paper as the primary focus of their practice. In a certain sense, there's nothing new about this focus, especially if we think back to the ancient Egyptians' use of papyrus or the thousand-year-old Asian traditions of painting with ink on silk. However, in the dynamic context of contemporary art, the renewed interest in working on paper has taken place in pointed dialogue with ongoing trends toward the dematerialization and digitization of art, and signals a noteworthy shift toward more introspective and poetic, more tactile and delicate approaches to the making of pictorial art. At the same time, because of the relative portability and modest cost of works on paper, they are particularly conducive to the mass distribution of politically pointed images into venues extending beyond traditional arts institutions. The following classes highlight various and sometimes-contradictory approaches to making works on paper.

UNDERGRADUATE

Design and Technology / Drawing
Illustration: Representing Information
Instructor — Hugh D'Andrade / Course codes — DT-205-1 / DR-205-1

Drawing
Drawing I and II
Instructor — Bruce McGaw / Course code — DR-120-1

Drawing
Anatomy
Instructor — Brett Reichman / Course code — DR-202-1

Interdisciplinary Studies / Painting
Collage
Instructor — Carlos Villa / Course codes — IN-114-1 / PA-114-1

New Genres / Drawing
Conceptual Drawing
Instructor — Keith Boadwee / Course codes — NG-220-1 / DR-220-1

Photography
The Digital Book
Instructor — Michael Creedon and John DeMerritt / Course code — PH-111-1

Printmaking
Etching
Instructor — Timothy Berry / Course code — PR-102-1

Printmaking
Lithography
Instructor — Gordon Kluge / Course code — PR-104-1

Printmaking
Artists' Books: Structures and Ideas
Instructor — Charles Hobson and Macy Chadwick / Course code — PR-106-1

Printmaking
Drawing and Painting to Print
Instructor — Timothy Berry / Course code — PR-108-1

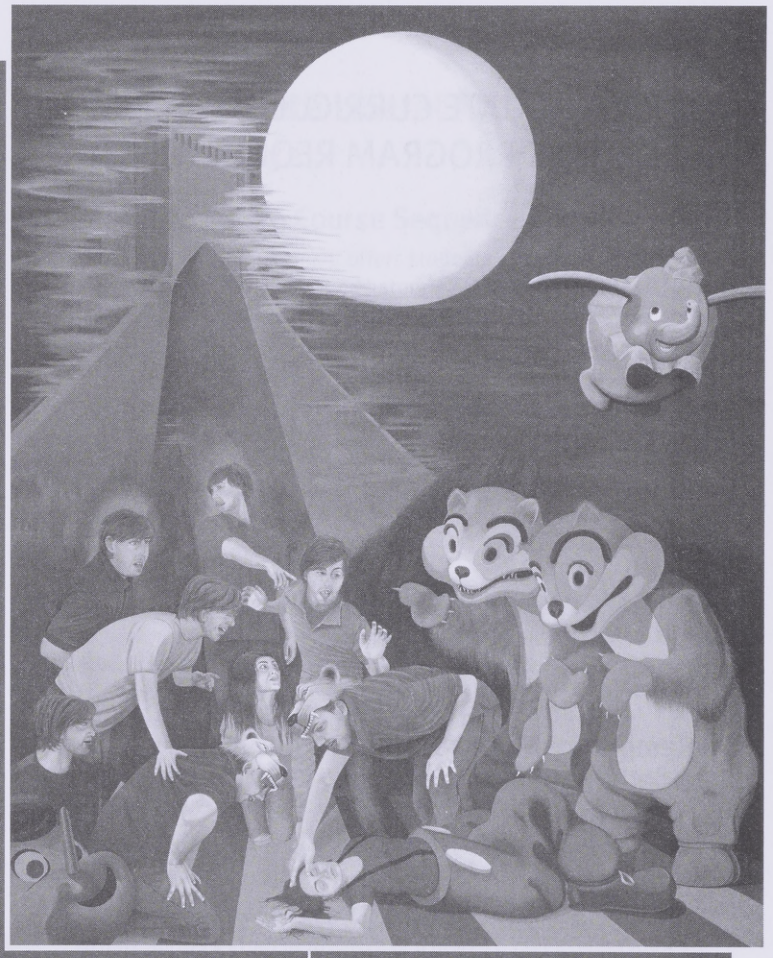
Printmaking
Vocal Image: An Introduction to Screen Printing
Instructor — Juan Fuentes / Course code — PR-111-1

Printmaking
Relief Printing through Social Investigation
Instructor — Juan Fuentes / Course code — PR-220-1

Printmaking
Art of the Street
Instructor — Aaron Terry / Course code — PR-303-1

2010
richard c. diebenkorn teaching fellow

taravat talepasand



SFAI's 2010 Richard C. Diebenkorn Teaching Fellowship has been awarded to artist Taravat Talepasand. Established in 1998 by the generosity of Richard Diebenkorn's family, the Richard C. Diebenkorn Teaching Fellowship makes it possible for the contemporary artist to whom it is awarded both to teach at SFAI and to devote herself to her own artistic work.

An Iranian American artist based in San Francisco and an alumna of SFAI, Taravat Talepasand has exhibited widely. Recent solo-exhibition venues include the Yerba Buena Center for the Arts in San Francisco, Steven Zevitas Gallery in Boston, and Marx & Zavattero in San Francisco. Group-exhibition venues include Sans Titre-100 Titres in Brussels, Morgan Lehman Gallery in New York City, SomArts in San Francisco, de Young Museum in San Francisco, Marx & Zavattero in San Francisco, and the di Rosa Preserve in Napa.

Talepasand has received both the Irene Pijoan Memorial Painting Award and the Murphy and Cadogan Fine Arts Fellowship, and her work is in the permanent collection at de Young Museum in San Francisco. She is featured in *Different Sames: New Perspectives in Contemporary Iranian Art*, and her work has been written about in *Art in America, Art Papers,* and *Artweek*.

Talepasand received her MFA in Painting from SFAI in 2006 and her BFA in Illustration from the Rhode Island School of Design in 2001.

Ayatollah Land
2009
Egg tempera on linen
30 x 24 inches
Courtesy of the artist and Marx & Zavattero, San Francisco

The Richard C. Diebenkorn Teaching Fellowship

The Richard C. Diebenkorn Teaching Fellowship is dedicated to the memory of the distinguished and world-renowned painter Richard C. Diebenkorn. In January 1946, Diebenkorn enrolled at the California School of Fine Arts (CSFA, now SFAI) as a student. In September of that same year, he was awarded the school's Albert Bender Grant. The grant allowed him to travel and work independently for one year. After spending a year in New York City, Diebenkorn returned to CSFA and was offered his first teaching appointment: he taught through 1949 and again from 1959 to 1966.

Founded in order to honor his legacy as an instructor, the Richard C. Diebenkorn Teaching Fellowship is intended to provide its recipient with an opportunity similar to the one enjoyed by Diebenkorn himself when he won the Bender Grant.

UNDERGRADUATE CURRICULUM AND DEGREE PROGRAM REQUIREMENTS

BFA

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramics

BA

History and Theory of Contemporary Art
Urban Studies

Contemporary Practice: The Interdisciplinary Foundation

Contemporary Practice, the first year program, involves students with questions that lead toward their individual creative voices. How does raw experience translate into expressive form? How can imagination connect with analysis to deepen meaning? What are your strengths and productive weaknesses? What historical narratives nourish creative work? Who is the audience for your work? How can you engage with society beyond the borders of art?

To introduce these germinal questions, the program integrates studio and liberal arts courses within a culture of creativity and critique. Encompassing perception, production, analysis, communication, and reflection, the foundation sequence initiates students into the profound investigations that produce knowledge and culture.

In their first semester, entering students enroll in the Contemporary Practice: Making and Meaning. This course engages students from the BFA and BA programs in a collective exploration of the creative process, the urban environment, and significant methodologies and histories. They experience firsthand the range of learning options afforded by the school and urban environment, building a base for further study.

Second semester students enroll in the Contemporary Practice Seminar: Seeing and Cognition. This seminar addresses the interchange between individual awareness and the environment as mediated through vision. Through readings, discussion, and drawing, students develop their facility with the language of critique and their ability to think visually. All students, both BFA and BA, present work for discussion, exercising capacities for observation, description, and analysis that will enrich their practice. Entering students are strongly encouraged to enroll concurrently in Art History A, Writing, and a studio or liberal arts elective of their choice to benefit fully from the program.

Contemporary Practice: Making and Meaning

Contemporary Practice plunges students into intensive, structured explorations of ideas, media, and places. Interacting with a rich menu of choices and projects, students begin to define their creative or scholarly interests. On-campus sessions are structured as seminars/charrettes. In the first part of the session, students encounter historical and theoretical material related to the day's topic. They then move into charrette groups for technique demonstrations and studio work in visual art, writing, sound, or other media. Work is presented at the close of the session.

Following the initial orientation sessions, students select the media they wish to explore for each project. For example, a student interested in photography may sign up for a charrette group using photograms to make portraits. A student in art history and theory might approach the question of portraiture as part of a group writing scripts for a podcast portrait.

The course also includes off-campus sessions introducing students to the resources of the urban environment and the creative study of urban space.

Contemporary Practice Seminar: Seeing and Cognition

This seminar investigates the complex feedback loop connecting brain, body, and environment as made visible in the practice of drawing. The emphasis is on drawing as a mode of thought embedded within, and creating, cultural context—marks such as traffic signs and explanatory sketches are included on the continuum of meaningful drawings, along with the marks designated "art." From the moment humans open their eyes, they interpret and respond to the world through a process called "vision." This process is active and formative, shaping human experience at all levels. Visual/conceptual experiences such as "figure and ground"—which have cultural application in literature, film, biology, and physics as well as in art—are illuminated and focused through the contextual study of drawing. The skills in observation, description, and analysis this study develops are then applied to the discussion of student work. Both BFA and BA students present work for critique as the group translates the ideas studied into individual and specific commentary.

Off-Campus Study Requirement

All undergraduate students are required to complete six units of off-campus study towards their degree. These units may be taken at any time between a student's sophomore and senior years. Courses that count for off-campus study may satisfy studio, liberal arts, or art history degree requirements. The following are examples of course types that will satisfy the requirement.

Every semester each of a selection of regularly offered courses has a significant off-campus component; in these courses, class content is explored through a series of seminars, meetings, and visits to locations in the city and beyond. Look for the notice at the end of the course description.

For Fall 2010, the following courses fulfill three units of the six-unit off-campus study requirement:

IN-396-1 — Internship

PH-304-1 — Vernacular Landscape

SCIE-110-1—Art and Phenomena

SC-190-1 / US-190-1—Ecology of Materials and Processes/ Mexico City

US-296-1 — City as Studio Practicum

Directed Study

Directed study provides students with the possibility of realizing studio practice outside the institutional setting and outside of the city, state, or country.

Study Travel

Study/travel is offered during the summer and winter sessions to a variety of places in the United States and abroad. Through a combination of travel and formal classes, study/travel immerses a student in the history and culture of a particular place. Study/travel ranges in duration, the minimum being two weeks.

Internships

Internships are an opportunity for students to develop an extended relationship with a group, nonprofit, or business. The goal is for students to experience the broader world of work, career, and community.

International Exchange

International exchange programs allow SFAI undergraduate students to study for one semester at an exchange partner institution in another country while being officially registered at SFAI. All tuition payments are made to SFAI, and all credits are fully transferable to the undergraduate program.

SFAI has established exchange programs with the following international schools:

Akademie Vytvarnych Umeni (Prague, Czech Republic)
Bezalel Academy of Arts and Design (Jerusalem, Israel)
Chelsea College of Art and Design (London, England)
Ecole Nationale Supérieure des Beaux-Arts (Paris, France)
Glasgow School of Art (Glasgow, Scotland)
Gerrit Rietveld Academie (Amsterdam, Holland)
Korea National University of the Arts (Seoul, Korea)
Valand School of Fine Arts (Goteborg, Sweden)

AICAD Mobility Program

The AICAD Mobility program offers undergraduate students an opportunity to participate in a one-semester exchange program at another US or Canadian art school. The program is sponsored by the Association of Independent Colleges of Art and Design. A complete list of participating schools is available in the Student Affairs Office.

Undergraduate Liberal Arts Requirements

Three-year Core Course Sequence

The liberal arts requirement offers students grounding in the humanities and the social and natural sciences. It is founded on the premise that reading and writing are the principal means of engaging and understanding the world around us.

A three-year sequence of core courses anchors the liberal arts requirements:

Year 1—ENGL-100 and -101 (followed by the submission of a Writing Portfolio)

Transfer students who receive SFAI transfer credit for ENGL-100 and -101 may be required to fulfill a Continued Practices of Writing requirement (ENGL-102) based on the score of their Writing Placement Exam (see below). These students are not currently required to submit a portfolio upon completing Continued Practices of Writing.

Year 2—HUMN-200 and HUMN-201 (Humanities Core A and Humanities Core B)

Year 3—CS-300 and CS-301 (Critical Theory A and B)

The sequence of courses emphasizing critical thinking, reading, and writing allows a student to arrive at a more complex understanding and experience of his or her practice in light of literature, history, philosophy, criticism, and art history.

The Writing Program

The Writing Program (the first year of the curriculum) is the foundation of a student's progression through the School of Interdisciplinary Studies. Writing courses are designed to develop skills in critical reading and analysis, with an emphasis on recognizing and crafting persuasive arguments. The small seminar format of writing program classes allows for close contact with faculty and substantial feedback on writing in progress.

Placement

Based on applicable transfer credit and the results of the Writing Placement Exam (WPE) administered at new-student orientation, students are required successfully to complete the Writing Program as stated in their placement letter. All placements are final, and students will be notified by letter of the requirements they must complete following the faculty assessment of the WPE.

There are four paths to completing the Writing Program sequence:

Entering Freshmen and Transfer Students without Any Composition A Credit

ENGL-095—Seeing and Writing (this course may be required based on WPE score)

ENGL-100—Investigation and Writing

ENGL-101—Nonfiction Writing

Transfer Students with Composition A Credit

ENGL-100—Investigation and Writing

ENGL-101—Nonfiction Writing

Transfer Students with Composition A and Composition B Credit

ENGL-102—Continuing Practices of Writing

Second-degree Candidates

The successful completion of the Writing Program is required for subsequent enrollment in Humanities Core A and Humanities Core B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Second-degree candidates may submit a Writing Portfolio in lieu of taking the Writing Placement Exam to determine their placement in the Writing Program.

Liberal Arts Courses

ENGL-095—Seeing and Writing
A noncredit course to be followed by Investigation and Writing and then by Nonfiction Writing.

ENGL-100—Investigation and Writing
Focused on development in writing, analytical thinking, reading, and discussion skills. To be followed by Nonfiction Writing.

ENGL-101—Nonfiction Writing
Focused development in writing with an emphasis on analysis, culminating in the submission of a passing Writing Portfolio. Nonfiction Writing students who do not pass the Writing Portfolio may not enroll in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses.

ENGL-102—Continuing Practices of Writing
Students with composition transfer credit may be required to enroll in Continuing Practices of Writing based on their Writing Placement Exam score. If so placed, this course is a graduation requirement and a prerequisite for enrollment in Humanities Core A and B (HUMN-200 and HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses. Continuing Practices of Writing is a credit course and can be used to meet a studio elective or liberal arts elective requirement.

HUMN-200—Humanities Core A
Historical survey of the Near East, Africa, and Southern Europe from antiquity to the Renaissance. Successful completion of SFAI's Writing Program is a prerequisite for Humanities Core A: The World before 1500 (formerly called Western Civilization A). Humanities Core A: The World before 1500 is a prerequisite for enrollment in Humanities Core B: Origins of the Modern World (HUMN-201) and Critical Theory A and B (CS-300 and CS-301) courses.

HUMN-201—Humanities Core B
development of the European avant-garde in the nineteenth century. Humanities Core A (HUMN-200) is a prerequisite for enrollment in Humanities Core B. Humanities Core B is a prerequisite for enrollment in Critical Theory A and B (CS-300 and CS-301) courses.

Not all courses in the humanities are accepted for transfer credit in satisfaction of the Humanities Core requirement. Generally speaking, only courses in "Western Civilization" or its equivalent will be eligible for transfer credit. Final determination of transferable courses rests with the Office of Registration and Records.

Mathematics
A college-level mathematics course designed to advance basic competency.

Science
A science course covering the theory and history of such topics as astronomy, biology, and physics.

Social Science
A focused examination of social systems such as psychology, history, and political science.

Studies in Global Culture
Coursework that concentrates on the contributions of diverse cultures—specifically, ethnicities, genders, and sexual orientations not focused upon in the standard Western/European curriculum.

Liberal Arts Elective
All courses in the School of Interdisciplinary Studies may be used to fulfill the liberal arts elective.

CS-300—Critical Theory A
Twentieth-century cultural history and theory (formerly called Methodologies of Modernism A). Completion of Humanities Core A and B (HUMN-200 and HUMN-201) and the Writing Program (ENGL-100 and ENGL-101, or ENGL-102) is required for this course. This course is an SFAI residency requirement—not accepted in transfer.

CS-301—Critical Theory B
Special topics in twentieth-century cultural history and theory. Completion of Humanities Core A and B (HUMN-200 and HUMN-201), the Writing Program (ENGL-100 and ENGL-101, or ENGL-102), and Critical Theory A (CS-300) is required for this course. This course is an SFAI residency requirement—not accepted in transfer.

Art History Requirements

Global Art History
A course focused upon varied aspects of art history from prehistory to the Middle Ages.

Modernism and Modernity
A course focused upon varied aspects of art history from the Renaissance to the mid-twentieth century.

Contemporary Art Now
A course focused upon contemporary art in North America and Europe from the 1950s until the present.

Art History Elective
Any undergraduate art history course.

History of the Major
A course focused on the history of the medium.

For Fall 2010, the following courses fulfill the Studies in Global Cultures requirement:

ARTH-241-1—Visible Evidence and the Photographic Imaginary

CS-290-1—Interdisciplinary Research Colloquium

HUMN-200-2 (Humanities Core A)—From Antiquity through the Middle Ages: Encountering the Other through Love and War

HUMN-200-3 (Humanities Core A)—Witchcraft, Oracles, and Magic: Belief Systems of the Premodern World

HUMN-201-1 (Humanities Core B)—Taoism and Solitude

PH-215-1—Sacred and Profane I

PH-220-1—Post-Photography: Hybrid Practices in Photography

PH-303-1—Conversations with Contemporary Photography

PR-111-1—Vocal Image: An Introduction to Screen Printing

PR-303-1—Art of the Street

SCIE-110-1—Art and Phenomena

SC-190-1 / US-190-1—Ecology of Materials and Processes/Mexico City

SOCS-118-1—Extinction

SOCS-200-1 / US-200-1—Media and Cultural Geography

US-296-1—City as Studio Practicum

For Fall 2010, the following courses fulfill the Critical Studies electives:

ENGL-101-1 (Nonfiction Writing)—Food, Culture, and Society

DT-110-1—Frameworks of Art, Design, and Technology

DT-143-1—Beyond Looking: Sound Spaces, Sound Cultures

HUMN-200-1 (Humanities Core A)—Authority and Resistance in Europe, 1000–1450

HUMN-200-2 (Humanities Core A)—From Antiquity through the Middle Ages: Encountering the Other through Love and War

HUMN-200-3 (Humanities Core A)—Witchcraft, Oracles and Magic: Belief Systems of the Premodern World

HUMN-201-1 (Humanities Core B)—Taoism and Solitude

NG-220-2—Internet Killed the Video Star

NG-220-3 / PH-220-3—Exposed: Voyeurism and Surveillance in Photography, Film, and Video
NG-250-1—We Want the Airwaves (SFAI Radio Project)

SOCS-118-1—Extinction

For Fall 2010, the following courses fulfill the Urban Studies electives:

ARTH-320-1—Building on Paper

ENGl-101-2—Tourism in Question

SC-190-1 / US-190-1—Ecology of Materials and Processes/Mexico City

Bachelor of Fine Arts

Total units required for BFA degree = 120
Maximum units accepted in transfer = 60

No more than 24 units may be transferred into liberal arts and art history combined. No more than 12 units of major studio accepted as transfer credit. Up to 24 units may be transferred into elective studio. All entering students are required to take a Writing Placement Examination upon matriculating.

All BFA students must complete the following liberal arts requirements for their degree:

Liberal Arts

Requirements	33 units
Investigation and Writing*	3 units
Nonfiction Writing*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture	3 units
Elective	3 units
Critical Theory A†	3 units
Critical Theory B†	3 units

*Writing Placement Examination required upon matriculation.
†Must be taken at SFAI.

Design and Technology Major

Liberal Arts Requirements	33 units *(see above)*
Studio Requirements	72 units
Contemporary Practice	6 units
Frameworks of Design and Technology	3 units
Activating Objects	3 units

Distribution I	3 units
Video Distribution	3 units
Distribution II	6 units
Design and Technology Electives	15 units
Senior Review Seminar	3 units
Electives in any studio discipline	30 units

Courses that fulfill the distribution requirement are indicated each semester in the course descriptions.

Art History Requirements	**15 units**
Global Art History	3 units
Modernism and Modernity	3 units
Contemporary Art Now	3 units
History of Design and Technology	3 units
Art History Elective	3 units
Total	**120 units**

Film Major

Liberal Arts Requirements	**33 units *(see above)***
Studio Requirements	**72 units**
Contemporary Practice	6 units
Introduction to Film	3 units
History of Film or Special Topics in Film History	3 units
Distribution I	9 units
Advanced Film	3 units
Film Electives	15 units
Senior Review Seminar	3 units
Electives in any studio discipline	30 units

Courses that fulfill the distribution requirement are indicated each semester in the course descriptions.

Art History Requirements	**15 units**
Global Art History	3 units
Modernism and Modernity	3 units
Contemporary Art Now	3 units
History of Film	3 units
Art History Elective	3 units
Total	**120 units**

New Genres Major

Liberal Arts Requirements	**33 units *(see above)***
Studio Requirements	**72 units**
Contemporary Practice	6 units
New Genres I	3 units
Issues and Contemporary Artists	3 units
New Genres II	3 units
Installation/Distribution	3 units
Video/Distribution	3 units
Performance Document: Photoworks	3 units
New Genres Electives	15 units
Senior Review Seminar	3 units
Electives in any studio discipline	30 units

Courses that fulfill the distribution requirement are indicated each semester in the course schedule.

Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of New Genres	3 Units
Art History Elective	3 Units
Total	**120 Units**

Painting Major

Liberal Arts Requirements	**33 units *(see above)***
Studio Requirements	**72 units**
Contemporary Practice	6 units
Drawing I	3 units
Painting I	3 units
Drawing Electives	9 units
Painting Electives	18 units
Senior Review Seminar	3 units
Electives in any studio discipline	30 units

Art History Requirements	**15 units**
Global Art History	3 units
Modernism and Modernity	3units
Contemporary Art Now	3 units
Art History Electives	6 units
Total	**120 units**

Photography Major

Liberal Arts Requirements	**33 units *(see above)***
Studio Requirements	**72 units**
Contemporary Practice	6 units
Photography I	3 units
Understanding Photography	3 units
Technical Electives	6 units
Digital Photography I	3 units
Digital Photography II	3 units
Conceptual Electives	6 units
History of Photography II	3 units
Photography Electives	6 units
Senior Review Seminar	3 units
Electives in any studio discipline	30 units

Art History Requirements	**15 units**
Global Art History	3 units
Modernism and Modernity	3 units
Contemporary Art Now	3 units

History of Photography I	3 units
Art History Elective	3 units
Total	**120 units**

Printmaking Major

Liberal Arts Requirements	**33 units *(see above)***
Studio Requirements	**72 units**
Contemporary Practice	6 units
Printmaking I	3 units
Drawing I	3 units
Intermediate Printmaking	6 units
Advanced Printmaking	3 units
Printmaking Electives	18 units
Senior Review Seminar	3 units
Electives in any studio discipline	30 units
Art History Requirements	**15 units**
Global Art History	3 units
Modernism and Modernity	3 units
Contemporary Art Now	3 units
History of Printmaking	3 units
Art History Elective	3 units
Total	**120 units**

Sculpture/Ceramics Major

Liberal Arts Requirements	**33 units *(see above)***
Studio Requirements	**72 Units**
Contemporary Practice	6 Units
Beginning Sculpture	6 Units
Drawing	3 Units
Intermediate Sculpture	6 Units
Advanced Sculpture	6 Units
Sculpture Electives	9 Units
Interdisciplinary or New Genres Elective	3 Units
Senior Review Seminar	3 Units
Electives in any studio discipline	30 Units
Art History Requirements	**15 Units**
Global Art History	3 Units
Modernism and Modernity	3 Units
Contemporary Art Now	3 Units
History of Sculpture	3 Units
Art History Elective	3 Units
Total	**120 Units**

Bachelor of Arts

Total units required for BA degree = 120
Maximum units accepted in transfer = 60

BA—History and Theory of Contemporary Art

No more than 24 units may be transferred into studio and general electives combined. No more than 27 units of liberal arts accepted in transfer. No more than 9 units of art history accepted in transfer.

BA—Urban Studies

No more than 36 units may be transferred into liberal arts, art history, and urban studies combined. No more than 24 units may be transferred into studio and general electives combined. All entering students are required to take a Writing Placement Examination upon matriculating.

All BA students must complete the following liberal arts requirements for their degree:

Liberal Arts

Requirements	**33 units**
Investigation and Writing*	3 units
Nonfiction Writing*	3 units
Humanities Core A	3 units
Humanities Core B	3 units
Science	3 units
Mathematics	3 units
Social Science	3 units
Studies in Global Culture	3 units
Elective	3 units
Critical Theory A†	3 units
Critical Theory B†	3 units

*Writing Placement Examination required upon matriculation.
†Must be taken at SFAI.

History and Theory of Contemporary Art Major

Liberal Arts Requirements	**33 units *(see above)***
Art History, Theory, and Criticism Requirements	**54 units**
Global Art History	3 units
Modernity and Modernism	3 units
Contemporary Art Now	3 units
Dialogues in Contemporary Art (formerly Contemporary Artists Seminar)	6 units
Art History Electives	18 units
Critical Studies Electives	15 units
Interdisciplinary Research Colloquium	3 units
Thesis Colloquium	3 units
Studio Requirements	**15 units**
Contemporary Practice	6 units

Electives in any studio discipline	9 units
General Electives	**18 units**
Total	**120 units**

Urban Studies Major

Liberal Arts Requirements	**33 units *(see above)***
Urban Studies Requirements	**54 units**
Global Art History	3 units
Modernity and Modernism	3 units
Contemporary Art Now	3 units
Dialogues in Contemporary Art (formerly Contemporary Artists Seminar)	3 units
Media and Cultural Geography	3 units
Urban Theory	3 units
Critical Studies Electives	9 units
City Studio Practicum	3 units
Urban Studies Electives	18 units
Interdisciplinary Research Colloquium	3 units
Thesis Colloquium	3 units
Studio Requirements	**24 units**
Contemporary Practice	6 units
Electives in any studio discipline	18 units
General Electives	**9 units**
Total	**120 Units**

Optional: the Undergraduate Research Apprenticeship is a competitive program in which students work as research assistants for specific faculty projects, gaining valuable experience through a mentoring relationship with one of SFAI's many renowned artists and scholars (3–6 units).

GRADUATE CURRICULUM AND DEGREE PROGRAM REQUIREMENTS

MFA (Full-time and Low-residency) and Post-Baccalaureate (PB) Certificate

Design and Technology
Film
New Genres
Painting
Photography
Printmaking
Sculpture/Ceramics

MA

Exhibition and Museum Studies
History and Theory of Contemporary Art
Urban Studies

Full-time MFA Requirements and Guidelines

The MFA program is intended to be a full-time, four-semester program of study. All MFA students are subject to the following policies:

—MFA students have a maximum of three years to complete the degree. This includes time off for a leave of absence.

—MFA students must enroll in at least three credits of Graduate Tutorial per semester.

—No more than two Graduate Tutorials may be scheduled for each semester. Exceptions to this require permission from the dean of Graduate Studies.

—No more than two Graduate Critique Seminars may be scheduled for each semester. Exceptions to this require permission from the dean of Graduate Studies.

—Full-time status is achieved by enrolling in 12-credit hours during the Fall and Spring semesters. Part-time MFA students should discuss their academic plan with the dean of Graduate Studies. To complete the program in two years, students need 15 units each semester.

—MFA students must complete all outstanding coursework by the end of the summer session following participation in the MFA Graduate Exhibition.

—Prerequisites: All students must enter the MFA Program with six units of art history: three units of modern or contemporary history/theory and three additional art history units. If needed, students may be requested to fulfill these prerequisites within their first year of MFA study at SFAI. These prerequisite art history credits will count towards a student's elective credit.

—Teaching Assistant Stipends: graduate students who wish to be teaching assistants in the third or fourth semester of their graduate programs may apply prior to priority registration for the term in which they wish to TA. All teaching assistantships are limited to regularly scheduled on-campus courses and carry no academic credit. All selected students will be eligible for TA stipends.

—MFA Graduate Exhibition: graduate students must register for the MFA Graduate Exhibition in their final semester. All graduating students must register for the Spring MFA Graduate Exhibition and pay an MFA Graduate Exhibition fee of $260. No credits are awarded, but participation is required for the degree. Please note that there are mandatory MFA Graduate Exhibition meetings in both the fall and spring semesters, for example, fall MFA catalogue preparation meetings (dates, times, and rooms to be announced).

—The Graduate Lecture Series is required for all first-year MFA students.

Low-residency MFA Program

Designed for working artists, teachers, and other art professionals, the Low-residency MFA curriculum broadens and advances the conceptual, critical, historical, and practical knowledge needed to develop and sustain an active contemporary studio practice. It features a flexible schedule that permits participants to study with SFAI resident and visiting faculty for three or four summers. Students in the three-year program enroll in 20 units per year; students in the four-year program enroll in 15 units per year, for a total of 60 units.

MFA and PB Studio Space

The studios at the SFAI Graduate Center provide workspace for both the MFA and PB certificate programs. Studio spaces in the Graduate Center vary in size and function to accommodate the various needs (e.g., photographic, digital, sculptural) students may have during their time at SFAI. Students may be assigned to a group studio or to an individual studio, and assignments are based on information gathered from studio reservation forms and seniority in the program. Studios are for the specific use of creating work related to a student's degree and are not to be used for storage or living. MFA students to whom space is allocated space may retain their space for four consecutive semesters. Post-Baccalaureate students may retain their space for two consecutive semesters. Students must be registered for at least nine credits to be eligible for a studio. Students on a leave of absence are not eligible for studios. Students returning from a leave of absence are responsible for contacting the studio manager to make arrangements for studio space as early as possible. Studios are accessible 24 hours/day. Workshop equipment areas and checkout areas are open eight hours a day, Monday through Friday, and on weekends. AV checkout is open 10:00am to 6:00pm, and the wood shop is open from 12noon to 6:00pm. These areas are closed on all holidays and scheduled periods of maintenance.

Master of Fine Arts (Full-time)

Graduate Tutorial	12 units
Graduate Critique Seminar	12 units
Electives	21 units
Art History	9 units
Critical Studies	6 units
Graduate Lecture Series	0 units
Intermediate Review	0 units
Final Review	0 units
MFA Graduate Exhibition	0 units
Total	**60 units**

Sample Course Schedule

Semester 1	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History	3 units
Critical Studies Seminar	3 units
Elective	3 units
Graduate Lecture Series	0 units
Semester 2	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History	3 units
Critical Studies Seminar	3 units
Elective	3 units
Graduate Lecture Series	0 units
Studio/Intermediate Review	0 units
Semester 3	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History	3 units
Electives	6 units
Semester 4	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Elective	9 units
Final Review	0 units
MFA Graduate Exhibition	0 units
Total	**60 units**

Low-residency Master of Fine Arts

Critical Studies	3 units
Art History	9 units
Critique Seminar	12 units
Guided Study/Winter and Summer Review	12 units
Electives	24 units
Intermediate Review	0 units
Final Review	0 units
Visiting Artist Lecture Series	0 units
MFA Graduate Exhibition	0 units
Total	**60 units**

Sample Course Schedule

Year 1	
Graduate Critique Seminar	3 units
Art History	3 units
Electives	6 units
Guided Study/Winter Review (see below)	1.5 or 4 units
Guided Study/Summer Review (see below)	1.5 or 4 units
Year 2	
Graduate Critique Seminar	3 units
Art History	3 units
Elective	3 units
Critical Studies	3 units
Intermediate Review	0 units
Guided Study/Summer Review (see below)	1.5 or 4 units
Guided Study/Summer Review (see below)	1.5 or 4 units
Year 3	
Graduate Critique Seminar	3 units
Art History	3 units
Electives	6 units
Final Review (three-year program)	0 units
Guided Study/Summer Review (see below)	1.5 or 4 units
Guided Study/Summer Review (see below)	1.5 or 4 units
MFA Graduate Exhibition (three-year program)	0 units
Year 4	
Graduate Critique Seminar	3 units
Art History	3 units
Electives	6 units
Final Review	0 units

Guided Study/Winter Review	1.5 units
Guided Study/Summer Review	1.5 units
MFA Graduate Exhibition	0 units
Total	**60 units**

Students enrolled in the three-year program will register for four units of Guided Study for Fall and Spring Semesters and be required to present more work during their Winter and Summer Reviews. Students enrolled in the four-year program will register for 1.5 units of Guided Study for Fall and Spring Semesters.

Post-Baccalaureate Certificate

Semester 1	
Post-Baccalaureate Seminar	3 units
Art History (undergraduate or graduate)	3 units
Critical Studies Seminar (undergraduate or graduate)	3 units
Undergraduate electives	6 units
Semester 2	
Post-Baccalaureate Seminar	3 units
Art History (undergraduate or graduate)	3 units
Tutorial (undergraduate or graduate)	3 units
Undergraduate electives	6 units
Total	**30 units**

Master of Arts in History and Theory of Contemporary Art

Issues and Theories of Contemporary Art	3 units
Global Perspectives of Modernity	3 units
Culture Industry and Media Matters	3 units
Research and Writing Colloquium	3 units
Critical Studies Electives	6 units
Art History Seminar Electives	6 units
Cognates (other electives)	6 units
Graduate Lecture Series	0 units
Thesis I: Independent Investigations	6 units
Thesis II: Collaborative Projects	6 units
Total	**42 units**

Sample Course Schedule

Semester 1	
Global Perspectives of Modernity	3 units
Issues and Theories of Contemporary Art	3 units
Art History or Critical Studies Electives	6 units
Graduate Lecture Series	0 units
Semester 2	
Research and Writing Colloquium	3 units
Culture Industry and Media Matters	3 units
Art History or Critical Studies Electives	6 units
Graduate Lecture Series	0 units
Semester 3	
Cognate (other electives)	3 units
Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Semester 4	
Cognate (other electives)	3 units
Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Total	**42 units**

Master of Arts in Exhibition and Museum Studies

Research and Writing Colloquia	3 units
Global Perspectives of Modernity	3 units
Culture Industry and Media Matters	3 units
Theories of Art and Culture	3 units
Electives in Art History, Critical Studies, or Topics Seminars	9 units
Cognates (other electives)	9 units
Graduate Lecture Series	0 units
Thesis I: Independent Investigations	6 units
Thesis II: Collaborative Projects	6 units
Practicum	6 units
Total	**48 units**

Sample Course Schedule

Semester 1	
Global Perspectives of Modernity	3 units
Theories of Art and Culture	3 units
Cognate (other electives)	3 units
Art History, Critical Studies, or Topics Seminars	3 units
Graduate Lecture Series	0 units
Semester 2	
Research and Writing Colloquia	3 units
Culture Industry and Media Matters	3 units
Cognate (other electives)	3 units
Electives in Art History, Critical Studies or Topics Seminars	3 units
Graduate Lecture Series	0 units
Summer Practicum	6 units
Semester 3	
Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Electives in Art History, Critical Studies, or Topics Seminars	3 units
Semester 4	
Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Cognate (other electives)	3 units
Total	**48 units**

Master of Arts in Urban Studies

Research and Writing Colloquium	3 units
Global Perspectives of Modernity	3 units
Culture Industry and Media Matters	3 units
Frameworks for Art and Urbanism	3 units
Urban Studies Seminar Electives	9 units
Cognates (other electives)	9 units
Practicum	6 units
Graduate Lecture Series	0 units
Thesis I: Independent Investigations	6 units
Thesis II: Collaborative Projects	6 units
Total	**48 units**

Sample Course Schedule

Semester 1	
Global Perspectives of Modernity	3 units
Frameworks for Art and Urbanism	3 units
Urban Studies Seminar Electives	3 units
Cognate (other electives)	3 units
Graduate Lecture Series	0 units
Semester 2	
Research and Writing Colloquia	3 units
Culture Industry and Media Matters	3 units
Urban Studies Seminar Electives	3 units
Cognate (other electives)	3 units
Graduate Lecture Series	0 units
Summer Practicum	6 units
Semester 3	
Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Seminar Electives	3 units
Semester 4	
Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Cognate (other electives)	3 units
Total	**48 units**

Dual Degree Master of Arts in History and Theory of Contemporary Art/Master of Fine Arts (Full-time)

Graduate Tutorial	12 units
Graduate Critique Seminar	12 units
Electives/Cognates	15 units
Art History Seminar Electives	9 units
Critical Studies	6 units
Graduate Lecture Series	0 units
Intermediate Review	0 units
Issues and Theories of Contemporary Art	3 units
Global Perspectives of Modernity	3 units
Culture Industry and Media Matters	3 units
Research and Writing Colloquium	3 units
Thesis I: Independent Investigations	6 units
Thesis II: Collaborative Projects	6 units
Final Review	0 units
MFA Graduate Exhibition	0 units
Total	**78 units**

Sample Course Schedule

Semester 1	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History Elective	3 units
Critical Studies Elective	3 units
Other Elective (includes Studio)	3 units
Graduate Lecture Series	0 units
Semester 2	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Art History Elective	3 units
Critical Studies Elective	3 units
Other Elective (includes Studio)	3 units
Graduate Lecture Series	0 units
Graduate Studio Intermediate Review	0 units
Semester 3	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Issues and Theories of Contemporary Art	3 units
Global Perspectives on Modernity	3 units
Art History/Critical Studies/Exhibition and Museum Studies Elective	3 units
Semester 4	
Graduate Critique Seminar	3 units
Graduate Tutorial	3 units
Research and Writing Colloquium	3 units
Culture Industries/Media Matters	3 units
Art History/Critical Studies/Exhibition and Museum Studies Elective	3 units
Graduate Studio Final Review	0 units
MFA Graduate Exhibition and Catalogue	0 units
Semester 5	
Thesis I : Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Teaching Practicum or Art History or Critical Studies Elective	3 units
Semester 6	
Thesis I: Independent Investigations	3 units
Thesis II: Collaborative Projects	3 units
Teaching Practicum or Art History or Critical Studies Elective	3 units
Total	**78 units**

COURSE SCHEDULE GENERAL INFORMATION

Class Times

Period I	9:00am–11:45am
Period II	1:00pm–3:45pm
Period III	4:15pm–7:00pm
Period IV	7:30pm–10:15pm

Key to Room Locations and Abbreviations

800 Chestnut Street Campus

DMS2	Digital Media Studio
MCR	McMillan Conference Room
LH	Lecture Hall
PSR	Photo Seminar Room (above Studio 16A)
Studios 1, 2, 3	Printmaking Studios
Studios 8 and 26	Film Studios
Studios 9 and 10	New Genres Studios
Studios 13 and 14	Drawing Studios
Studio 16A	Photo Studio (up stairway, past Student Services)
Studio 16C	Seminar Room (up stairway, past Student Services)
Studios 105 and 106	Sculpture Studios
Studio 113	Interdisciplinary Honors Studios
Studios 114 and 116	Painting Studios
Studio 115	Allan Stone Studio
Studio 117	Interdisciplinary Studio
18	Seminar Room (beyond Student Affairs)
20A	Digital Media Studio (lower level, near Jones St. entrance)
20B	Seminar Room (near Jones St. entrance)

2565 Third Street Graduate Center

3LH	Third Street Lecture Hall
3SR1	Third Street Seminar Room #1
3SR2	Third Street Seminar Room #2
3SR3	Third Street Seminar Room #3
3SR4	Third Street Seminar Room #4
3RR	Third Street Reading Room (behind lounge)
3LG	Third Street Lounge
3AV	Third Street Audiovisual Room

How to Read the Course Codes

ARTH-100-01

The letters on the left of the first hyphen indicate the discipline in which the course is offered.

ARTH-***100***-01

The number between the two hyphens indicates, according to the equations below, the level of the course:

000 = skill development

100 = beginning to intermediate

200 = intermediate

300 = intermediate to advanced

400 = Post-Baccalaureate program

500 = graduate level

ARTH-100-***1***

The number on the right of the second hyphen indicates the section of the course.

FALL 2010 UNDERGRADUATE COURSES
School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-100-1	Foundations in Global Art History	Claire Daigle	T	4:15–7:00	LH
ARTH-102-1	Contemporary Art Now: 1945–2005	Krista Lynes	TH	1:00–3:45	LH
ARTH-202-1	Dialogues in Contemporary Art	Glen Helfand	M	4:15–7:00	18
ARTH-227-1	"Duchampitis"	Claire Daigle	T	1:00–3:45	LH
ARTH-241-1	Visible Evidence and the Photographic Imaginary	Krista Lynes	W	1:00–3:45	LH
ARTH-320-1	Building on Paper	Primitivo Suarez-Wolfe	W	7:30–10:15	18
ARTH-390-1	Thesis Colloquium	TBD			
ARTH-398-1	Directed Study	TBD			
CRITICAL STUDIES					
CS-220-1 / NG-220-4	Homecoming	Darrell Alvarez	M	1:00–3:45	MCR
CS-290-1	Interdisciplinary Research Colloquium	Thor Anderson	T	1:00–3:45	20B
CS-300-1	Critical Theory A	Clark Buckner	M	4:15–7:00	MCR
CS-300-2	Critical Theory A	Susan Greene	W	1:00–3:45	18
CS-300-3	Critical Theory A	Terri Cohn	T	9:00–11:45	20B
CS-301-3	Critical Theory B—Theory and Technoscience / Peer to Peer	Dale Carrico	TH	9:00–11:45	18
ENGLISH					
ENGL-090-1	Language Support for Non-Native Speakers of English	Rebekah Sidman-Taveau	M / W	1:00–3:45	PSR
ENGL-095-1	Seeing and Writing	Nicole Johnson	TH	1:00–3:45	20B
ENGL-100-1	Investigation and Writing	Christina Boufis	M	9:00–11:45	18
ENGL-100-2	Investigation and Writing	TBD	T	1:00–3:45	18
ENGL-101-1	Nonfiction Writing—Food, Culture, and Society	Christina Boufis	M	1:00–3:45	18
ENGL-101-2	Nonfiction Writing—Tourism in Question: The Production of Space in Selected Case Studies	Ella Diaz	W	1:00–3:45	MCR
ENGL-102-1	Continuing Practices of Writing—TBD	TBD	TBD	TBD	TBD
HUMANITIES					
HUMN-200-1	Humanities Core A—Authority and Resistance in Europe, 1000–1450	Andrej Grubacic	W	4:15–7:00	18
HUMN-200-2	Humanities Core A—From Antiquity through the Middle Ages: Encountering the Other through Love and War	Carolyn Duffey	F	1:00–3:45	20B
HUMN-200-3	Humanities Core A—Witchcraft, Oracles, and Magic: Belief Systems of the Premodern World	Thor Anderson	TH	1:00–3:45	18
HUMN-201-1	Humanities Core B—Taoism and Solitude	Takeyoshi Nishiuchi	TH	9:00–11:45	MCR
MATHEMATICS					
MATH-100-1	Principles of Mathematics	Vince Corvo	TH	4:15–7:00	LH

SCIENCE					
SCIE-110-1	Art and Phenomena	Thomas Humphrey	F	1:00–3:45	Exploratorium
SOCIAL SCIENCE					
SOCS-118-1	Extinction	Eddie Yuen	T	4:15–7:00	18
SOCS-220-1 / US-220-1	Media and Cultural Geography	Robin Balliger	TH	9:00–11:45	18
URBAN STUDIES					
US-190-1 / SC-190-1	Ecology of Materials and Processes/ Mexico City	John Roloff	W	9:00–11:45	105 / 20B
US-220-1 / SOCS-220-1	Media and Cultural Geography	Robin Balliger	TH	9:00–11:45	18
US-296-1	City as Studio Practicum	Amy Berk	W	9:00–11:45	9
US-390-1	Thesis Colloquium	TBD			

FALL 2010 UNDERGRADUATE COURSES
School of Studio Practice

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
CONTEMPORARY PRACTICE					
CP-100-1	Contemporary Practice: Making and Meaning	Bijan Yashar	F	9:00–11:45 / 1:00–3:45	LH / 10
CP-100-2	Contemporary Practice: Making and Meaning	Richard Berger	F	9:00–11:45 / 1:00–3:45	LH / 105
CP-100-3	Contemporary Practice: Making and Meaning	Amy Berk	F	9:00–11:45 / 1:00–3:45	LH / 13
CP-100-4	Contemporary Practice: Making and Meaning	Ian McDonald	F	9:00–11:45 / 1:00–3:45	LH / DMS2 / 106
DESIGN AND TECHNOLOGY					
DT-102-1	Digital Literacy: Sound, Motion, Object	Andrew Benson	T / TH	7:30–10:15	DMS2
DT-110-1	Frameworks of Art, Design, and Technology	Paul Klein	W	9:00–3:45	DMS2 / 20B
DT-116-1 / FM-116-1	Introduction to 3D Modeling and Animation	Greg Lemon	M / W	7:30–10:15	DMS2
DT-143-1	Beyond Looking: Sound Spaces, Sound Cultures	Laetitia Sonami	W	4:15–7:00	20B
DT-150-2 / SC-150-1	Electronics and Activating Objects	Chris Palmer	M	4:15–7:00 / 7:30–10:15	105
DT-201-1 / CE-201-1	Useless/Useful Objects	Ian McDonald	T / TH	1:00–3:45	105
DT-205-1 / DR-205-1	Illustration/Representing Information	Hugh D'Andrade	M / W	4:15–7:00	14 / 20A
DT-209-1 / SC-209-1	Metal: Design/Fabrication	John Roloff	M / W	1:00–3:45	105 / Metal Shop
DT-214-1 / PR-214-1	Conceptual Design and Practice: Photoshop, Illustrator, and InDesign	J. D. Beltran	T / TH	4:15–7:00	DMS2
DT-220-1	Green by Design	Paul Klein	T	1:00–3:45 / 4:15–7:00	DMS2 / 16C
DRAWING					
DR-120-1	Drawing I and II	Bruce McGaw	M / W	1:00–3:45	13
DR-120-2	Drawing I and II	Fred Martin	T / TH	4:15–7:00	14
DR-200-2	Drawing II and III	Jeremy Morgan	T / TH	1:00–3:45	14

DR-202-1	Anatomy	Brett Reichman	T / TH	9:00–11:45	14
DR-205-1 / DT-205-1	Illustration: Representing Information	Hugh D'Andrade	M / W	4:15–7:00	14 / 20A
DR-220-1 / NG-220-1	Conceptual Drawing	Keith Boadwee	M / W	4:15–7:00	13
FILM					
FM-101-1	Introduction to Film	J. D. Beltran	M / W	1:00–3:45	26
FM-102-1	Technical Fundamentals of Filmmaking	Jeff Rosenstock	W	4:15–7:00	26
FM-110-1	Electrographic Sinema	George Kuchar	F	9:00–11:45 / 1:00–3:45	8
FM-116-1 / DT-116-1	Introduction to 3D Modeling and Animation	Greg Lemon	M / W	7:30–10:15	DMS2
FM-201-1	Documentary Film / Video Directing	Anjali Sundaram	TH	9:00–11:45 / 1:00–3:45	DMS2 / 26
FM-204-2	Digital Cinema 1	Michella Rivera-Gravage	T / TH	4:15–7:00	20A / 26
FM-207-1	Screenwriting	Jay Boekelheide	W	9:00–11:45 / 1:00–3:45	26 / 20A
FM-380-1	Undergraduate Tutorial	Lynn Hershman Leeson	W	1:00–3:45	14
INTERDISCIPLINARY					
IN-114-1 / PA-114-1	Collage	Carlos Villa	T / TH	1:00–3:45	117
IN-390-1	Senior Review Seminar	Tony Labat	T	9:00–11:45	10
IN-391-1	Honors Interdisciplinary Studio	TBA	TBA	TBA	TBA
IN-393-1	AICAD Mobility / International Exchange				
IN-396-1	Internship	Jennifer Rissler	T	4:15–7:00	MCR
IN-399-1	Junior Semester of Independent Study				
NEW GENRES					
NG-101-1	New Genres I	Keith Boadwee	M / W	1:00–3:45	10
NG-140-1	History of New Genres	Sharon Grace	M	1:00–3:45	9
NG-201-1	New Genres II	Julio César Morales	M / W	4:15–7:00	10
NG-204-1	Installation: Alternative Contexts	Sharon Grace	T / TH	1:00–3:45	9
NG-207-1	Performance/Sound/Language	Tony Labat	TH	9:00–11:45 / 1:00–3:45	10
NG-220-1 / DR-220-1	Conceptual Drawing	Keith Boadwee	M / W	4:15–7:00	13
NG-220-2	Internet Killed the Video Star	Tim Sullivan	W	1:00–3:45 / 4:15–7:00	9
NG-220-3 / PH-220-3	Exposed: Voyeurism and Surveillance in Photography, Film, and Video	Rudolf Frieling	M	9:00–11:45	20B
NG-220-4 / CS-220-1	Homecoming	Darrell Alvarez	M	1:00–3:45	MCR
NG-250-1	We Want the Airwaves (SFAI Radio Project)	Julio César Morales	M / W	7:30–10:15	9
NG-380-1	Undergraduate Tutorial	Chris Sollars	T	1:00–3:45	10
PAINTING					
PA-114-1 / IN-114-1	Collage	Carlos Villa	T / TH	1:00–3:45	117
PA-120-1	Painting I and II	Bruce McGaw	M / W	9:00–11:45	116
PA-120-2	Painting I and II	Carlos Villa	T / TH	4:15–7:00	114

PA-200-1	Painting II and III	Pegan Brooke	W	9:00–3:45	115
PA-200-2	Painting II and III	Dewey Crumpler	T	1:00–3:45 / 4:15–7:00	115
PA-200-3	Painting II and III	Jeremy Morgan	T / TH	9:00–11:45	115
PA-220-1	Better Painting through Chemistry	Matt Borruso	F	9:00–11:45 / 1:00–3:45	115
PA-220-2	Night Painting	Fred Martin	T / TH	7:30-10:15	115
PA-220-3	Narrative Painting	Caitlin Mitchell-Dayton	M / W	1:00–3:45	115
PA-220-4	Visualizing Culture in Contemporary Painting	Taravat Talepasand	M / W	9:00–11:45	116
PA-380-1	Undergraduate Tutorial	Brett Reichman	T	1:00–3:45	104
PA-380-2	Undergraduate Tutorial	Dewey Crumpler	T	9:00–11:45	117
PA-380-3	Undergraduate Tutorial	Carlos Villa	TH	9:00–11:45	117
PHOTOGRAPHY					
PH-101-1	Photography I	Alice Shaw	M / W	9:00–11:45	16C / Lab
PH-101-2	Photography I	Adrienne Pao	T / TH	1:00–3:45	Lab / 16C
PH-110-1	Photo II	TBA	M / W	1:00–3:45	16C / Lab
PH-111-1	The Digital Book	Michael Creedon/ John DeMerritt	F	9:00–11:45 / 1:00–3:45	16A / 20A
PH-120-1	Digital Photography I	Jack Fulton	T / TH	1:00–3:45	20A
PH-140-1	History of Photography I	Reagan Louie	W	1:00–3:45	16C
PH-207-1	Art and Commerce	Muffy Kibbey	F	9:00–11:45 / 1:00–3:45	16A / 16C
PH-215-1	Sacred and Profane I	Linda Connor	M / W	7:30–10:15	16A
PH-220-1	The Documentary Story: Multimedia	Darcy Padilla	M / W	4:15–7:00	16A
PH-220-2	Post-Photography: Hybrid Practices in Photography, Film, and Video	John Priola	T / TH	4:15–7:00	16A
PH-220-3 / NG-220-3	Exposed: Voyeurism and Surveillance in Photography, Film, and Video	Rudolf Frieling	M	9:00–11:45	20B
PH-221-1	Digital Photography II	Adrienne Pao	T / TH	9:00–11:45	20A
PH-303-1	Conversations with Contemporary Photography	Linda Connor	W / TBA	1:00–3:45 / TBA	16A / TBA
PH-304-1	Vernacular Photography	Henry Wessel	T / TH	9:00–11:45	16A / PSR
PH-380-1	Undergraduate Tutorial	Reagan Louie	W	9:00–11:45	PSR
PH-381-1	Special Projects	Henry Wessel	T / TH	1:00–3:45	PSR
PRINTMAKING					
PR-102-1	Etching	Timothy Berry	M / W	1:00–3:45	1
PR-104-1	Lithography I and II	Gordon Kluge	T / TH	4:15–7:00	2 / 3
PR-106-1	Artists' Books: Structures and Ideas	Charles Hobson/ Macy Chadwick	F	9:00–11:45 / 1:00–3:45	2 / 3
PR-108-1	Drawing and Painting to Print	Timothy Berry	M / W	9:00–11:45	1
PR-111-1	Vocal Image: An Introduction to Screen Printing	Juan Fuentes	T / TH	9:00–11:45	1 / 2
PR-214-1 / DT-214-1	Conceptual Design and Practice: Photoshop, Illustrator, and InDesign	J. D. Beltran	T / TH	4:15–7:00	DMS2
PR-220-1	Relief Printing through Social Investigation	Juan Fuentes	TH	9:00–11:45	1
PR-303-1	Art of the Street	Aaron Terry	M / W	4:15–7:00	1 / 2

SCULPTURE					
CE-100-1	Ceramics I: Fabrication	John DeFazio	T / TH	9:00–11:45	106
CE-201-1 / DT-201-1	Useless/Useful Objects	Ian McDonald	T / TH	4:15–7:00	105
SC-100-1	3D Strategies: Beginning Sculpture	Richard Berger	T / TH	1:00–3:45	105
SC-150-1 / DT-150-1	Electricity and Activating Objects	Chris Palmer	M	4:15–7:00 / 7:30–10:15	105
SC-190-1 / US-190-1	Ecology of Materials and Processes/ Mexico City	John Roloff	W	9:00–11:45	105 / 20B
SC-205-1	Life-Sized Figuration	Richard Berger	T / TH	9:00–11:45	105
SC-209-1 / DT-209-1	Metal: Design and Fabricaton	John Roloff	M / W	1:00–3:45	105
SC-380-1	Undergraduate Tutorial	Ian McDonald	TH	1:00–3:45	106

FALL 2010 GRADUATE COURSES
School of Interdisciplinary Studies

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
ART HISTORY					
ARTH-501-1	Issues and Theories: Contemporary Art	Claire Daigle	TH	1:00–3:45	3LH
ARTH-510-1 / US-510-1	Frameworks for Art and Urbanism	Jeannene Przyblyski	TH	9:00–11:45	3LH
ARTH-520-1 / EMS-520-1	Live Art/Real Time: On Proximity, Presence, and Performance	Frank Smigiel	W	7:30–10:15	3LH
ARTH-520-2 / EMS-520-2	Exhibitionism	Julian Myers	F	1:00–3:45	3LH
ARTH-520-3	Contemporary Art and Philosophies of the Everyday	Clark Buckner	W	1:00–3:45	3LH
ARTH-533-1	Refiguring the Ground: Critical Perspectives on Contemporary Painting	Mark Van Proyen	M	7:30–10:15	3LH
ARTH-534-1 (corequisite: NG-500-1)	Unruly Subjects	Krista Lynes	M	1:00–3:45	3LH
ARTH-590-1	Thesis I: Independent Investigations	Dale Carrico	TH	4:15–7:00	3LH
ARTH-590-2	Thesis I: Independent Investigations	TBD	TBD	TBD	TBD
ARTH-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00–11:45	3SR3
ARTH-591-2	Thesis II: Collaborative Projects	TBD	TBD	TBD	TBD
CRITICAL STUDIES					
CS-500-1	Imaging Energy	Meredith Tromble	M	1:00–3:45	3SR3
CS-500-2	Contested Territories	Raúl Cardenas	W	9:00–11:45	3SR2
CS-500-3	Horror/Fantastic Film: The Visual Language of Excess	Matt Borruso	W	4:15–7:00 / 7:30–10:15	3LH
CS-501-1	Global Perspectives on Modernity	Carolyn Duffey	M	4:15–7:00	3LH
CS-501-2	Global Perspectives on Modernity	Robin Balliger	T	9:00–11:45	3LH
CS-511-1 / US-511-1	Spaces of Hope	Andrej Grubacic	T	4:15–7:00	3LH
EXHIBITION AND MUSEUM STUDIES					
EMS-501-1	Critical Histories of Museums and Exhibitions	Rajkamal Kahlon	W	9:00–11:45	3LH
EMS-520-1 / ARTH-520-1	Live Art/Real Time: On Proximity, Presence, and Performance	Frank Smigiel	W	7:30–10:15	3LH

EMS-520-2 / ARTH-520-2	Exhibitionism	Julian Myers	F	1:00–3:45	3LH
EMS-590-1	Thesis I: Independent Investigations	Dale Carrico	TH	4:15–7:00	3LH
EMS-590-2	Thesis I: Independent Investigations	TBD	TBD	TBD	TBD
EMS-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00–11:45	3LH
EMS-591-1	Thesis II: Collaborative Projects	TBD	TBD	TBD	TBD
URBAN STUDIES					
US-510-1 / ARTH-510-1	Frameworks for Art and Urbanism	Jeannene Przyblyski	TH	9:00–11:45	3LH
US-511-1 / CS-511-1	Spaces of Hope	Andrej Grubacic	T	4:15–7:00	3LH
US-590-1	Thesis I: Independent Investigations	Dale Carrico	TH	4:15–7:00	3LH
US-590-2	Thesis I: Independent Investigations	TBD	TBD	TBD	TBD
US-591-1	Thesis II: Collaborative Projects	Meg Shiffler	M	9:00–11:45	3LH
US-591-2	Thesis II: Collaborative Projects	TBD	TBD	TBD	TBD
OTHER INTERDISCIPLINARY STUDY OFFERINGS					
IN-500-1	Graduate Art Criticism Practicum: Critical Strategies	Ginger Suarez-Wolfe	T	7:30–10:15	3LH
IN-503-1	Topics in Linguistics for Non-Native Speakers of English	Rebekah Sidman-Taveau	F	1:00–3:45	3SR3

FALL 2010 GRADUATE COURSES
School of Studio Practice

COURSE CODE	TITLE	FACULTY	DAY	TIME	LOCATION
CRITIQUE SEMINARS					
GR-500-1	Graduate Critique Seminar	Meredith Tromble	M	4:15–7:00	3SR3
GR-500-2	Graduate Critique Seminar	Paul Klein	TH	1:00–3:45	3SR3
GR-500-3	Graduate Critique Seminar	Lynn Hershman Leeson	W	9:00–11:45	3SR3
GR-500-4	Graduate Critique Seminar	Will Rogan	T	9:00–11:45	3SR3
GR-500-5	Graduate Critique Seminar	Tony Labat	T	1:00–3:45	3SR2
GR-500-6	Graduate Critique Seminar	Howard Fried	TH	7:30–10:15	3SR2
GR-500-7	Graduate Critique Seminar	Allan deSouza	W	1:00–3:45	3SR3
GR-500-8	Graduate Critique Seminar	Pegan Brooke	T	1:00–3:45	3SR1
GR-500-9	Graduate Critique Seminar	Taravat Talepasand	W	4:15–7:00	3SR1
GR-500-10	Graduate Critique Seminar	Frances McCormack	T	9:00–11:45	3SR1
GR-500-11	Graduate Critique Seminar	Brett Reichman	TH	7:30–10:15	3SR1
GR-500-12	Graduate Critique Seminar	Jeremy Morgan	W	1:00–3:45	3SR1
GR-500-13	Graduate Critique Seminar	Henry Wessel	W	9:00–11:45	3SR1
GR-500-14	Graduate Critique Seminar	John Priola	T	1:00–3:45	3SR1
GR-500-15	Graduate Critique Seminar	Timothy Berry	T	9:00–11:45	3SR2
GR-500-16	Graduate Critique Seminar	John Roloff	M	4:15–7:00	3SR1
GR-500-17	Graduate Critique Seminar	Dewey Crumpler	TH	1:00–3:45	3SR1

GRADUATE STUDIO ELECTIVES					
NG-500-1 (corequisite: ARTH-534-1)	Subject to Representation	Allan deSouza	W	4:15–7:00	3SR3
PA-500-1	Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows Seminar	Mark Van Proyen	W	7:30–10:15	3SR1
GRADUATE TUTORIALS					
GR-580-1	Graduate Tutorial	Laetitia Sonami	T	4:15–7:00	3SR3
GR-580-2	Graduate Tutorial	Anjali Sudaram	TH	1:00–3:45	3SR2
GR-580-3	Graduate Tutorial	Julio César Morales	T	4:15–7:00	3SR1
GR-580-4	Graduate Tutorial	Tim Sullivan	TH	4:15–7:00	3SR3
GR-580-5	Graduate Tutorial	Matt Borruso	TH	4:15–7:00	3SR1
GR-580-6	Graduate Tutorial	Bruce McGaw	M	4:15–7:00	3SR2
GR-580-7	Graduate Tutorial	Caitlin Mitchell-Dayton	M	4:15–7:00	3LG
GR-580-8	Graduate Tutorial	Debra Bloomfield	TH	4:15–7:00	3SR2
GR-580-9	Graduate Tutorial	Linda Connor	M	4:15–7:00	3RR
GR-580-10	Graduate Tutorial	Reagan Louie	M	9:00–11:45	3SR2
GR-580-11	Graduate Tutorial	Amy Todd	M	1:00–3:45	3RR
GR-580-12	Graduate Tutorial	John DeFazio	TH	1:00–3:45	3SR1
GR-580-13	Graduate Tutorial	Ian McDonald	T	1:00–3:45	3RR
GR-580-14	Graduate Tutorial	Yoon Lee	TH	1:00 - 3:45	3RR
GR-580-15	Graduate Tutorial	Whitney Lynn	M	4:15–7:00	3AV
GR-580-16	Graduate Tutorial	Pegan Brooke	T	9:00–11:45	3SR3
POST-BACCALAUREATE SEMINAR					
PB-400-1	Post-Baccalaureate Seminar	Frances McCormack	TH	1:00–3:45	3SR1
PB-400-2	Post-Baccalaureate Seminar	Reagan Louie	M	1:00–3:45	3SR2
GRADUATE LECTURE SERIES					
GR-502-1	Graduate Lecture Series	Renée Green	F	5:00–7:00	LH
TEACHING PRACTICUM					
GR-588-1	Teaching Practicum: Transmitting Art Practices	Meredith Tromble/Jennifer Rissler	M	7:30–10:15	3SR3
GRADUATE REVIEWS					
GR-592-1	Graduate Intermediate Review	Renée Green			
GR-594-1	Graduate Final Review	Renée Green			
GRADUATE ASSISTANTSHIPS					
GR-587-1	Graduate Assistantship				
GR-597-1	Graduate Teaching Assistantships				

Fall 2010 UNDERGRADUATE COURSES

School of Interdisciplinary Studies

All courses in the School of Interdisciplinary Studies may be used to fulfill the Liberal Arts elective.

ART HISTORY

ARTH-100-1—Foundations in Global Art History
Claire Daigle
3 Units
Prerequisite: None

This course will survey global art and architecture from the beginnings of art production in the prehistoric period through the end of the Middle Ages. The material will be organized in rough chronology, focused week to week thematically within specific geographical regions and historical periods including the ancient cultures of Egypt, the Near East, Greece, Rome, China, India, Africa, the Islamic world, among others. Major topics will include the origins and development of systems of writing in relation to the visual arts; the multiple and foundational definitions of "art" in various contexts; art's relation to power and propaganda in the defining of empires and nations states as they develop; and the role of art in relation to myth, religion, and ritual. The course will also focus on developing a critical vocabulary and set of concepts for understanding and articulating global visual art in both historical context and in relation to contemporary practices.

Satisfies Global Art History Requirement
This course is offered only during the fall semester.

ARTH-101-1—Modernity and Modernism
3 Units
Prerequisite: ARTH-100

This course is offered only during the spring semester.

ARTH-102-1—Contemporary Art Now: 1945–2005
Krista Lynes
3 Units
Prerequisite: ARTH-101

This course traces the history of art from the 1950s to the present, examining works in conjunction with the social, political, and philosophical events that inform and are touched by them, and focusing on their broader implications within a global discourse on art. Particular attention will be paid to the shifting nature of the art object, the relation between art and the political (broadly defined), artists' engagement with the institutional structures of their production and display, and the shifts in representational practice signaled by postmodernist and postcolonial theories. In all of these arenas, we will think together about how histories get written, artists get celebrated, consistency gets produced, and at what cost.

Satisfies the Contemporary Art Requirement
This course is offered during the fall semester and as a Summer Institute course.

ARTH-202-1—Dialogues in Contemporary Art
Glen Helfand
3 Units
Prerequisite: ARTH-102, ENGL-101

This course will allow undergraduates more fully to engage with the artistic and intellectual possibilities represented by the Visiting Artists and Scholars Lecture Series presented by SFAI each semester. It will use the VAS Lecture Series, screenings, and more as the foundation for a syllabus that will encourage in-depth exploration of the work and thinking represented by the example of these practitioners. Each semester will cover a different range of artists, critics, and scholars, providing opportunities to investigate the multiple theoretical and critical frameworks informing contemporary practice on a global scale. Students will attend lectures and presentations, be provided with additional reading and visual material for further inquiry, meet with the visiting artists and scholars for further discussion and exchange, and use what they have learned in these forums as a resource "archive" for final papers and projects. Requirements include regular attendance at all lectures and discussions, intensive reading in the history and theory of contemporary art, and the demonstration of significant research work through a final project or paper on a topic determined in consultation with the instructor.

Satisfies Dialogues in Contemporary Art Requirement for BA
Satisfies Art History Elective for BFA

ARTH-227-1—"Duchampitis"
Claire Daigle
3 Units
Prerequisite: ARTH-101, ENGL-102

How did it come to be all but impossible to imagine an example of contemporary art unaffected in some way by the practices or performative personae of Marcel Duchamp—without a case of "Duchampitis," to use Robert Smithson's term? This class will trace and question the art historical and critical positioning of Duchamp as generative engine of various movements and genres across the span of the twentieth century and into the twenty-first. We will consider Duchamp in relation to neo-Dada (Johns, Rauschenberg, Cage, and Twombly), minimalism and postminimalism, conceptual art, pop (Warhol, in particular), institutional critique, camp and gender performance, the arts of appropriation, installation art, and artwork that combines text and image. Particular points of focus will involve Duchamp's humor, gamesmanship, and wordplay; his shift of focus away from painter to artist-at-large; the legacy of the readymade as it informs contemporary practices blurring boundaries between art and everyday life, between high- and lowbrow, and between the manufactured and the handmade; questions of skill/de-skilling and the anti-aesthetic; the signature, the sign, and the notion that "the viewer completes the artwork" in relation to authorship and authority; his rejection of "retinal" art; and his various provocative and strategic moves (like his abandonment of producing art to play chess). The course will approach these topics through the multiple lenses of history, theory, play, and practice.

Satisfies Art History Elective

ARTH-241-1—Visible Evidence and the Photographic Imaginary
Krista Lynes
3 Units
Prerequisite: ARTH-101, ENGL-102

It is a commonplace that the distinction between fiction and nonfiction no longer applies, and yet the tension of the "real" continues to haunt representational practices. This course examines the history of photography in relation to complex ties, refusals, abnegations, and negotiations between observation and aesthetics. We will start from the assumption that the advent of photography put into play a whole series of questions, crises, and practices, and then locate these responses within the fields of anthropology, colonial/postcolonial studies, sociology, and art history. Concepts we will consider include questions of indexicality, the phenomenon of visible evidence (i.e., seeing is believing), the effect of genre (e.g., portraiture, landscape, snapshot aesthetics, collage), the location of culture, and the continuing trope of the "real" in contemporary image culture. Throughout, we will focus on artists' experiments with the evidentiary and the quizzical phenomenon of the "fictional document."

Satisfies Art History Elective
Satisfies Global Culture Requirement
Satisfies the History of Photography II Requirement
Fulfills Critical Studies Elective for the BA

ARTH-320-1—Building on Paper
Primitivo Suarez-Wolfe
3 Units
Prerequisite: ARTH-102

This course will address both the theory and the practice of architecture as well as the history of imaginary architecture. Taught as a combination lecture and creative course (models, drawings, and writings), the course will emphasize the field of theoretical architecture, almost all of which is unbuilt. We will look at examples of theoretical architecture or "paper" architecture—work that never left the two-dimensional plane—by such architects as Lebbeus Woods, John Hedjuk, Zaha Hadid, Piranesi, and Archigram. Some of these architects have never built while others have gone on to build. We will discuss the role of producing works that may never be built or cannot be built within the context of an architectural practice. We will also look at imaginary spaces such as set designs, utopian spaces conceived by architects, and architectural projects by artists. The course will also address form making in architecture (both imaginary and built) as it relates to the evolution of form away from what is traditionally perceived or understood as a "building." Other topics will include the effects of industrialization and technology on the design and fabrication of architecture, creativity and intention, and concepts surrounding built/theoretical architecture. The intent of the class is to allow art students to begin engaging the field of architecture through learning about architectural processes of conception and design in relation to the built work. In addition, students will also conceptualize ideas for imaginary building projects.

Satisfies Art History Elective
Satisfies Design and Technology History Requirement
Satisfies Urban Studies Elective

ARTH-390-1—Thesis Colloquium
TBA
3 Units
Prerequisite: ARTH-102, HUMN-201

Interdisciplinary Research Colloquium either completed or taken concurrently. All foundation and elective requirements completed within the major.

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms, including critical essays, exhibition catalogues, websites, and collaborative projects. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Fulfills Requirement for BA in History and Theory of Contemporary Art

ARTH-398-1—Directed Study
TBA
1–6 Units
Prerequisite: Junior Standing and Instructor Permission

Directed Study is designed for educational needs that are not met by the available curriculum. A learning contract is drawn up by the student and a faculty sponsor, and reviewed by the academic advisor. The contract contains a description of the course, the goals to be achieved, the credit value, and the schedule of on-campus meetings. The student meets with his or her faculty sponsor at least three times in the term for continuing guidance and evaluation. Liberal Arts courses also require a proposed reading list. Students may not register for more than six units of Directed Study in any one semester, and no more than 12 units of Directed Study may apply to the degree.

Critical Studies

CS-220-1 / NG-220-4—Homecoming
Darrell Alvarez
3 Units
Prerequisite: ENGL-101, NG-101

In this course, students will create collaborative projects celebrating returns—real or wished for. They will study themes of welcome in art and social rituals (university homecoming parties, the return of fighting forces, family reunions), and concepts of home (homelands, beliefs, safe spaces). Then they'll choose who their "homecomings" will be thrown for, search for appropriate locations in San Francisco, and make installations/events with site-specific contexts. Some of the texts students will study include Omer Fast's The Casting (2008), which remixes the stories of an American army sergeant returned from Iraq; the Ghost Dance of 1890 which intended to reunite living and deceased Native Americans; Brian De Palma's Carrie (1976); Judy Chicago's Dinner

Party (1979); Grizzly Man (2005), a documentary about a man who attempted to return to nature via communion with the bears; human-rights activist Fu Khang's victory as homecoming queen in 2004; Mary Gaitskill's story, Orchid (1988); and Nao Bustamante's performance, Homecoming (1994), in which she recontextualizes the class reunion where she was elected "Most Altered Appearance."

Satisfies Critical Studies Elective
Satisfies New Genres Elective

CS-290-1—Interdisciplinary Research Colloquium
Thor Anderson
3 Units
Prerequisite: HUMN-201

This course is offered during the fall semester only. BA students in History and Theory of Contemporary Art and Urban Studies are required to take this course in either their junior or senior year. In this course, students will become familiar with a range of investigative and research methodologies (interviews, observation, participation, archival, etc.) and approaches to presentation (public interventions, exhibitions, performances, photography, video, etc.). The course is open to BA and BFA students who are encouraged to work within their emphasis area. Importantly, we will look at a wide range of issues. What role does the researcher play in research? Who is the subject, who the object? What is the impact of research itself on the researched? What are the ethical and moral considerations of research?

Satisfies Studies in Global Cultures Requirement
Satisfies Requirement for Urban Studies and History and Theory of Contemporary Art

CS-300 (Critical Theory A)
Clark Buckner (CS-300-1)
Susan Greene (CS-300-2)
Terri Cohn (CS-300-3)
3 Units
Prerequisite: HUMN-201

Critical Theory A (CS-300) provides students with a strong foundation in the theoretical projects that most contribute to an analysis of the contemporary world, including semiotics, Marxism, psychoanalysis, poststructuralism, feminist theory, and postcolonial theory. While these modes of critical inquiry greatly enhance understandings of social life in the broadest possible sense, the course focuses on analyzing multiple forms of cultural production including visual images, various genres of writing, and the "texts" of commercial culture. The course develops written and verbal analytic skills with the goal of enriching the quality of students' thought, discourse, and artistic production.

Satisfies Critical Theory A Requirement

CS-301-1 (Critical Theory B)—Theory and Technoscience, Peer to Peer
Dale Carrico
3 Units
Prerequisite: CS-300

Technoscientific change is an ongoing provocation on our personal and public lives. In this course we will focus our attention on some of the ways critical theory has tried to make sense of the ongoing impact of technodevelopmental social struggle on public life, cultural forms, creative expression, and ethical discourse. We will focus our attention on the shape and significance of the ongoing transformation from a mass-mediated public sphere into a peer-to-peer networked public sphere. We will spend some time studying the broader institutional and practical history of modern media formations and transformations before fixing our attention on the claims being made by political economists, critical theorists, policy makers, and media activists about our own media moment. We will also cast a retrospective eye on the role of media critique from the perspective of several different social struggles in the last era of broadcast media, the better to contemplate changes we may discern in the problems, tactics, and hopes available to these struggles in the first era of an emerging peer-to-peer public sphere.

Students who are planning to enroll in FM/DT-220 (Cinema 2.0: Shared Distribution between Université Paris 1 Panthéon-Sorbonne and SFAI) in the Spring 2011 semester should register for this class.

Satisfies Critical Theory B Requirement
Satisfies Studies in Global Cultures Requirement
Fulfills Critical Studies Elective for BA

English

ENGL-090-1—Language Support for Non-Native Speakers of English
Rebekah Sidman-Taveau
3 Units
Prerequisite: None

This course is designed to support non-native speakers of English in their studies at SFAI. We will study academic reading and writing with an emphasis on texts relating to art and American culture. Students will practice strategies for reading effectively in a second language. They will have the opportunity to learn how to structure and edit essays in English. We will also study listening and speaking with a focus on preparing students for participation in classroom discourse and critiques at SFAI. Students will develop their vocabulary and participate in discussions of daily language issues. Customized grammar and pronunciation lessons will be provided for students based on their needs.

Required for students based on TOEFL score and the results of the Writing Placement Exam.

ENGL-095-1—Seeing and Writing
Nicole Johnson
3 Units
Prerequisite: None

"The real voyage of discovery consists not in seeking new landscapes but in having new eyes" (Marcel Proust). Seeing and writing seem—on the surface—to have very little to do with each other. This course will demonstrate that they are, in fact, intrinsically bound. Throughout the semester we will explore a wide range of visual and verbal "snapshots" from some of the most accomplished writers, painters, poets, artists, and photographers of our time. We will learn that the strategies visual artists employ to capture the viewer's attention, make a point, or create an effect are not very different from the strategies writers use to achieve the same outcome. Assignments will be hinged on close observation and moving beyond the surface features of text and image. We will pay as much attention to a painting by Edward Hopper or poem by Elizabeth Bishop as we will to shaping sentences, developing paragraphs, and structuring essays. The goal of this "crosstraining" is to inspire active seeing, critical reading, and, most importantly, confident and articulate writing.

Required for students based on the results of the Writing Placement Exam.

ENGL-100—Investigation and Writing
Christina Boufis (ENGL-100-1)
TBA (ENGL-100-2)
3 Units
Prerequisite: None

"Research is formalized curiosity. It is poking and prying with a purpose" (Zora Neale Hurston). Research is a crucial part of our creative process. In this course, we will bring our creativity into contact with our critical thinking as we take our research cue from Zora Neale Hurston and explore what it means to formalize our curiosity through our writing. To this end, we will learn how to read closely and how to interpret while engaging with many different kinds of texts: poems, essays, stories, films, and our own prose. Throughout the course, we will focus on the ways in which our social worlds are shaped by language and what it means to determine a "truth" about something. We will consider "point of view" in works of literature and cinema as a formal construction—that is, as an accomplishment of the imagination at once strategically and aesthetically made—as well as a social necessity. And we will look at the role of the artist in society, considering how point of view connects with creative vision.

Satisfies English Composition A Requirement

ENGL-101-1 (Nonfiction Writing)—Food, Culture, and Society
Christina Boufis
3 Units
Prerequisite: ENGL-100

Bring your appetite for good reading and writing as we explore the culture of food. From fast food to slow food and points in between, we'll explore how food is both "commodity and metaphor," in Eric Schlosser's words. We'll see how food has altered the American landscape, and we'll unpack the changing sociopolitical aspects of various food movements. In addition to Schlosser's Fast Food Nation, other culinary pit stops will include Michael Pollan's The Omnivore's Dilemma, Barbara Kingsolver's Animal, Vegetable, Mineral: A Year of Food Life, as well as essays by MFK Fisher, Laurie Colwin, and excerpts from Julie Powell's blog Julie and Julia. Visually, we'll feast on the movie Food, Inc, and Supersize Me.

Satisfies English Composition B Requirement
Satisfies Critical Studies Elective

ENGL-101-2 (Nonfiction Writing)—Tourism in Question: The Production of Space in Selected Case Studies
Ella Diaz
3 Units
Prerequisite: ENGL-100

Touring several regional attractions, students will interrogate tensions between ethnic identity, public spectacle, and local history. For example, Sacramento's K Street tunnel mural and San Antonio's Riverwalk exemplify the production of "fictive space," or imagined environments, as they produce particular tellings of history. We'll also tour Virginia's Colonial Williamsburg and its reproduction of antebellum life in the twentieth-century. Comparing Williamsburg's "living displays" to early twentieth-century World Fair displays of non-Western peoples, the course will address spatiotemporal histories in contemporary museums and public space. Course materials utilize theories established in anthropology, museum studies, ethnic studies, and twentieth-century history.

Satisfies English Composition B Requirement
Satisfies Urban Studies Elective

ENGL-102-1 (Continuing Practices of Writing)
TBA
3 Units
Prerequisite: ENGL-100

Transfer students who have been designated as needing an additional semester of writing instruction may fulfill their "Continued Practices of Writing" requirement with this class. While transfer students are given priority registration for this course, students needing to fulfill their second-semester writing/English Composition B requirement may also elect to enroll in this course if space permits and only with prior approval from the Faculty Coordinator of the Writing. These students will be required to submit a writing portfolio at the end of the semester, just as they would in English Composition B.

Satisfies English Composition B requirement

Humanities

The Humanities 200 Sequence

Humanities Core A (HUMN-200) and B (HUMN-201) develop historical understandings of the philosophical, social, political, and economic issues that have significantly shaped human life. Course offerings for Humanities Core A include a thematic or regional emphasis, and date from antiquity through 1500. Humanities Core B explores the emergence of the modern era from a global perspective (approximately 1500–1900). These courses enhance analytic skill and develop oral and written expression to prepare students for the critical theory sequence and other advanced work. Prerequisites include English Composition A and B.

HUMN-200-1—Authority and Resistance in Europe, 1000–1450
Andrej Grubacic
3 Units
Prerequisite: ENGL-101

This introduction to medieval civilization in Europe uses the history of heresy and dissent between 1000 and 1450 as a starting point for discussions about how medieval European society functioned, what was the relationship between authority and dissent, and how the people of medieval Europe understood their world. Case studies focus on certain large-scale movements such as the Cathars of Southern France and the Albigensian crusade which set out to crush them; the Rhineland mystics; the Lollards of England; the Hussites of Bohemia; and the unsuccessful crusades launched against them.

Satisfies Humanities Core A Requirement
Satisfies Critical Studies Elective

HUMN-200-2—From Antiquity through the Middle Ages: Encountering the Other through Love and War
Carolyn Duffey
3 Units
Prerequisite: ENGL-101

By analyzing the representations of cultural encounters, specifically those interactions produced by love and war, in the period from antiquity to the late Middle Ages in the Mediterranean Basin, parts of Europe, and the Near East, this course is designed to examine the pressure points in the cultural, political, and literary development of early world history. The class will read epics from the ancient Mediterranean area, exploring how the "other" is perceived, battled, conquered, or befriended by Homer in relation to such representations in the journey of the Sumerian/Babylonian hero Gilgamesh. The Sacred Marriage Texts of Sumer and Egyptian love poems from the second and third millennium B.C.E. produce a dialogue with the biblical Song of Songs. Plato's Symposium and Euripides' Medea interrogate the question of gender in the classical Greek world where power, pedagogy, sexual preference, and love and revenge by the outsider, "barbarian" woman are played out. In the Middle Ages, Christine de Pizan, another female outsider and France's first self-supporting woman writer, poses questions about gender, sexuality, misogyny, and authority in the debate she stages between her books and the texts of the authoritative Boccaccio. Medieval texts on sexual physiology and the obscene thirteenth-century French fabliaux will contextualize de Pizan's debate. The last segment of the course will focus on medieval East-West encounters represented in Crusade narratives and in responses by twelfth- and thirteenth-century Arab historians, aided by Edward Said's insights in Orientalism. Additionally, a number of contemporary parallels to these early texts will be part of this course, such as the film A Dream of Passion, a contemporary retelling of Medea (Medea as desperate mother), or Tamim Ansary's response as an Afghan American to 9/11 in West of Kabul, East of New York, an addition to our readings of the medieval Crusades.

Satisfies Humanities Core A Requirement
Satisfies Studies in Global Cultures requirement
Satisfies Critical Studies Elective

HUMN-200-3—Witchcraft, Oracles, and Magic: Belief Systems of the Premodern World
Thor Anderson
3 Units
Prerequisite: ENGL-101

Explorers, world travelers, missionaries, folklorists, and anthropologists have all contributed to a rich literature of world religions, and in this class we will examine a range of reports, commentaries, and analyses that will broaden and deepen our understanding of non-Western belief systems. We will of course look to a number of scholars for theoretical approaches, but we will also make a special effort to encounter the texts, recordings, and replicas of expressive culture that embody world views quite at odds with the monotheism of the circum-Mediterranean region. Topics of discussion will range from philosophical inquiry (the nature of belief and the debate between science and spirituality) to the ethnographic (possession cults, magic in media and the popular imagination, and the quasicosmic determinism of New Age seekers). Students will be asked to initiate a case study (either a research project or an original investigation) to share with the rest of the class throughout the term.

Satisfies Humanities Core A Requirement
Satisfies Global Cultures Requirement
Satisfies Critical Studies Elective

HUMN-201-1—Taoism and Solitude
Takeyoshi Nishiuchi
3 Units
Prerequisite: HUMN-200

The course investigates the issue of solitude that is presented by Lao-tzu and Chuang-tzu, two foremost Taoist thinkers of ancient China, in dialogue with Henry David Thoreau and Henry Bugbee. Ordinary human life is built within the entangling maze of expectations that both self and others desire to be fulfilled, and civic dwelling intensifies the entanglement. Cross-reading these four philosophers, we seek a way in which humans exit from the labyrinth and arrive at a hermitic home in wilderness. Yet we question the dualistic schism between city and nature, between encounter and aloneness. And this investigation sets an interpretive ground for the poetic presentations of the mystical, solitary self by Qu Yuan (a contemporary of Chuang-tzu) and Walt Whitman.

Satisfies Humanities Core B Requirement
Satisfies Studies in Global Cultures Requirement
Satisfies Critical Studies Elective

Mathematics

MATH-100-1—Principles of Mathematics
Vince Corvo
3 Units
Prerequisite: None

This course is an introduction to mathematics for students with a minimal background, and perhaps interest, in the subject. Its primary purpose is to engender an appreciation for modes of inquiry, conceptualization, intuition, creativity, and expression that may appear somewhat alien and obscure to the uninitiated, but which constitute an evolving, effective approach to problems and possibilities of fundamental structure, and, consequently, share many of the deep formal characteristics of traditional art praxis. Whether these similarities pertain to the work of contemporary artists is an issue to be considered as a matter of personal experience and discovery by participants in the class. Both the schedule of topics and the presentation of material selected are designed to provide access, for those artists who participate in this exercise, to the intuition and insight that enable the production and use of this enormously effective though exquisitely abstract technology. At its deepest level, mathematics is just another way of seeing.

Satisfies Mathematics Requirement or Liberal Arts Elective

Science

SCIE-110-1—Art and Phenomena
Thomas Humphrey
3 Units
Prerequisite: None

The Exploratorium has historically recognized the importance of mixing the insights and discoveries of artists with those of scientists to provide visitors with the experience of seeing nature from multiple viewpoints. This course is designed for students who have an interest in the intersections between art and science. Following two parallel tracks, the course provides an in-depth introduction to light and sound phenomena and the opportunity to engage in the process that artists use to become artists-in-residence at the Exploratorium. Class meets at the Exploratorium, located at 3601 Lyon Street, San Francisco.

Satisfies Natural Science Requirement or Liberal Arts elective
Fulfills 3 Units of the 6-Unit Off-Campus Requirement

Social Science

SOCS-118-1—Extinction
Eddie Yuen
3 Units
Prerequisite: ENGL-101

This course will consider the ecological, political, cultural, and economic aspects of the global environmental crisis, focusing specifically on the problem of mass extinction. Many scientists are referring to the present moment as the sixth great extinction event in the history of the planet, but the first one caused by the activities of a single species (humans). In this class, we will examine the causes of the collapse in biodiversity and ecosystem viability, including overfishing, habitat destruction, trafficking in exotic animals, toxic pollution, warfare, and climate change. We will survey a variety of analytical approaches to the crisis, including conservation biology, deep ecology, green capitalism, environmental justice, ecofeminism and social ecology. We will examine particular case studies and current events in order to apply theories and methods of social science to this global problem.

Satisfies Social Science Requirement
Satisfies Global Studies Requirement
Satisfies Critical Studies Elective

SOCS-220-1 / US-220-1—Media and Cultural Geography
Robin Balliger
3 Units
Prerequisite: ENGL-101

This course explores how contemporary global processes and media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, as well as in regional area studies. With increased migration worldwide and the impact of transnational media, cultural difference is becoming spatialized in new ways. Rather than thinking of culture as inscribed on space as a neutral grid, locality and urban geographies become reconfigured by the circulation of capital, bodies, sign systems, and memory. Global media, as well as personal and alternative communicative forms, are increasingly central to identity production for imagined communities, diasporic populations, and state formation. At the same time, primordial understandings of culture and place have become more contested as space is no longer the theater of political conflict, but often its primary stake.

Satisfies Social Science Requirement
Satisfies Urban Studies Requirement
Satisfies Global Studies Requirement

Urban Studies

US-190-1 / SC-190-1—Ecology of Materials and Processes/Mexico City
John Roloff
3 Units
Prerequisite: Sophomore Standing

The mediums of art and life—whether film, installation, objects, food, clothing or shelter—engage at some level with a materiality born of nature—a nature that is arguably becoming post-nature in the twenty-first century. This course will look at the origin, production, and distribution of industrial and cultural materials and processes from a systemic and ecological perspective, considering the implications of these relationships to contemporary art practice. We will examine such questions as these: Where do materials come from? What is the who, how, and why of their production? What are their ecological, economic, global, and regional connotations in order to create informed perspectives for artistic production? Students will study, research, and discuss these questions and the strategies and practice of artists such as Simon Starling, Dan Peterman, and Mierle Ukeles. As a major component of this class for Fall 2010, students will work in partnership with a team organized by the Mexico-based art collaborative ToroLab, to engage in a case study of the Mexico City dump and area-wide ecological systems. A site visit to Mexico City and exhibition is being planned as part of the class. An additional class fee of $550 will be required to cover site-visit expenses, plus the cost of airfare.

Satisfies Sculpture Elective
Satisfies Urban Studies Elective
Satisfies 3 Units of 6-Unit Off-Campus Study Requirement
Satisfies Global Studies Requirement

US-220-1 / SOCS-220-1—Media and Cultural Geography
Robin Balliger
3 Units
Prerequisite: ENGL-101

This course explores how contemporary global processes and media practices produce cultural difference in transnational space. Cultural identity has often been conceptualized in relation to location, through indigenous and national understandings of culture, as well as in regional area studies. With increased migration worldwide and the impact of transnational media, cultural difference is becoming spatialized in new ways. Rather than thinking of culture as inscribed on space as a neutral grid, locality and urban geographies become reconfigured by the circulation of capital, bodies, sign systems, and memory. Global media, as well as personal and alternative communicative forms, are increasingly central to identity production for imagined communities, diasporic populations, and state formation. At the same time, primordial understandings of culture and place have become more contested as space is no longer the theater of political conflict, but often its primary stake.

Satisfies Urban Studies Requirement
Satisfies Social Science Requirement
Satisfies Global Studies Requirement

US-296-1—City as Studio Practicum
Amy Berk
3 Units
Prerequisite: ENGL-101

City Studio uses urban sites and community facilities in San Francisco, Richmond, and Oakland as a laboratory for research, practice, and social interaction as part of students' course work. Mission Echos is a practicum that brings together new geography, media arts practice, alternative art education practices, and alternative venues for creating and exhibiting art. Students will learn to develop and implement a public art project with the instructor and collaborating community-based organizations together with partners that include Galeria de la Raza, Freedom Archives, and Mission High School. We will be examining the possible role of art as a form of public engagement, dialogue, and social change by utilizing artistic strategies as a form of new urbanism.

Satisfies Urban Studies Requirement
Satisfies Global Studies Requirement
Satisfies 3 Units of the 6-Unit Off-Campus Study Requirement

US-390-1—Thesis Colloquium
TBA
3 Units
Prerequisite: CS-300

This course offers BA students in their last semester of study the opportunity to further explore and refine a research project begun in one of their major elective classes. Working with a faculty member, students will undertake a process of intensive investigation and writing that will culminate in the presentation of a thesis. Undergraduate theses may take a variety of forms, including critical essays, exhibition catalogues, websites, and collaborative projects. In all cases, effective writing and rhetorical skills will be emphasized, and students will be challenged to expand their methodological and substantive command of a topic within their field of study.

Satisfies Urban Studies Requirement

School of Studio Practice

All studio courses in the School of Studio Practice may fulfill a General Elective for the BA and a Studio Elective for the BFA.

Contemporary Practice

CP-100—Contemporary Practice: Making and Meaning

Bijan Yashar (CP-100-1)
Richard Berger (CP-100-2)
Amy Berk (CP-100-3)
Ian McDonald (CP-100-4)
3 Units
Prerequisite: None

This course introduces new students to SFAI through intensive explorations of ideas, media, and sites. Choosing from a rich menu of workshops and projects, students begin to define their creative and scholarly interests. On-campus sessions are structured as seminar/workshops in which students encounter historical and theoretical material related to contemporary art presented by a range of SFAI faculty. They then move into workshop groups for technical demonstrations and studio time to respond to the topic through making work. For example, following a presentation on contemporary portraiture, a student curious about photography might join a workshop using photograms to make portraits. A student in history and theory of art might select a workshop scripting biographical portraits of artists for podcast. The course also includes off-campus sessions introducing students to the resources of the Bay Area urban environment and the creative study of urban space.

Fulfills Contemporary Practice Requirement for BA and BFA

Design and Technology

DT 102-1—Digital Literacy: Sound, Motion, Object

Andrew Benson
3 Units
Prerequisite: None

This course focuses on time-based works and expands the notion of digital media into the physical world of things. The first component, sound, covers the basics of mixing, editing, sampling, and harvesting through familiarity with the concepts and use of current audio hardware and software. The primary software tools are ProTools, Audacity, and Soundtrack. Through assignments, students will construct sound projects from original sources through remix. The second component, motion, introduces digital video editing, basic DVD production, Flash movies, and basic motion graphics. Applications used include Final Cut Pro, DVD Studio Pro, and Macromedia Flash. Based on weekly assignments, students will integrate moving-image projects with accomplished sound skills from the first session. The third component area is object, which activates physical projects with new computing power, external hardware interfaces, electronics, electricity, and fabrication. This section takes form as a brief introduction to the main campus shops, use of basic electronics, and emphasis on project choices in relationship to awareness of materials and technologies available. Students will activate a simple object as the conclusion of this module.

Satisfies Design and Technology Elective

DT-110-01—Frameworks of Art, Design, and Technology

Paul Klein
3 Units
Prerequisite: None

Digital media art has been practiced and theorized within frameworks of more traditional media, such as television, avant-garde art, and fluxus art. However, the understanding of what is radically new about digital media often eludes such frameworks, because digital media challenges many of these paradigms. The need for an original framework that emerges from digital media is clear: we have an opportunity to formulate a new framework for a new medium using new technology. This course takes students from the earliest history of computing and electronic media to the digital as convergent media and outward from there to the greater impact of this new media on the world of art, design, and culture with relevant implications for the artist. The course focuses on core intentional or inherent aspects of digital, networked art. Some of these aspects are properties unique to digital media such as dynamic data, interactivity, or networking. Others are subjects commonly taken up in the creation of digital work, such as telematic space, time, the body and identity, decentralized authorship, collectivity, and the extended social life of digital projects. This class introduces the core skills necessary to employ digital media in the technical, generative, and investigative context of art and design practice.

Satisfies Design and Technology Requirement
Satisfies Photography Technical Elective
Satisfies Critical Studies Elective

DT-116-1/FM-116-1—Introduction to 3D Modeling and Animation

Greg Lemon
3 Units
Prerequisite: None

This is a 3D digital-skills course designed to teach students the core technologies and philosophies used to design and develop 3D animated content. The class will use Maya to learn basic modeling, shading, and animation techniques through a variety of digital sculpting and animation assignments. Students will gain a fundamental understanding of Maya's dynamic, interdependent node-based architecture as they creatively explore the tools and techniques of polygonal and NURBS modeling, deformers, texturing, lighting, dynamics, and skeletal animation. The class will provide students with the technical skills and conceptual understanding needed to create a wide range of 3D digital artwork, while maintaining an overarching focus on creativity, exploration, and experimentation through a traditional art context.

Satisfies Design and Technology Distribution 1 Requirement
Satisfies Film Elective

DT-143-1—Beyond Looking: Sound Spaces, Sound Cultures
Laetitia Sonami
3 Units
Prerequisite: None

This seminar examines the place of sound in contemporary societies. The class "looks" at sound as an extension of one's presence, as medium of persuasion or deception, and as a focal point for perception. Avoiding the tendency to focus on a specific field of invention and application of sound technology within national boundaries (e.g., music, recordings, radio, film), this class investigates the evolution of concepts of sound and practices of listening, conceptions of noise and silence, and the changes in social and cultural context that produced them. Also, the class will focus on the history of the various ways that sound and hearing have been conceptualized and described as well as on the development of practices of listening that have developed from out of these histories. Works of artists for whom sound is essential to their practices—including Alvin Lucier, Paul DeMarinis, Annea Lockwood, Janet Cardiff, and Christian Marclay—will be discussed. Readings will include historical and science articles describing the changing nature of sound in technological cultures. Students will do research projects on particular aspects of sounds relevant to their practice.

Satisfies Design and Technology History Requirement
Satisfies Art History Elective
Satisfies Critical Studies Elective

DT-150-1 / SC-150-1—Electronics and Activating Objects
Chris Palmer
3 Units
Prerequisite: None

This course is intended for artists and designers alike as a jumpstart for adding technology into their palette of creative tools. Students will learn how to wire simple circuits, choose the correct components for systems, obtain information for building circuits, and solve basic technical questions. Introductory information on reading schematics, the use of motors, switches, relays, sensors, sound modules, and power supplies as well as a basic introduction to microcontrollers will be covered in class. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects.

Satisfies Design and Technology Requirement
Satisfies Sculpture Elective

DT-201-1 / CE-201-1—Useless/Useful Objects
Ian McDonald
3 Units
Prerequisite: 3 units of Sculpture/Ceramic or Design and Technology Coursework

In this course students will explore the boundaries of the ceramic object ranging from forms of usability and function to the purely theoretical and abject. We will explore issues both of the proliferation of functional objects in our lives and of the useless form through the process of pure research and without an end result in mind. Will this pure research lead us to a new understanding of why some objects and forms succeed while others fail? Can an object that fails in one context succeed in another? We will also explore the difference between art and design. Is art useless? Do we need more design? The key component of this class will be to look at the role of ceramics and other functional forms in our daily lives, challenging their very nature. Issues of scale, materiality, form, placement, and the readymade will be investigated. Artists including Jorge Pardo, Huang Yong Ping, Andrea Zittel, Sterling Ruby, Jessica Hutchins, Jamie Hayon, Rachel Harrison, and Hella Jongerius will be discussed through image lectures and critique.

Satisfies Design and Technology Elective
Satisfies Sculpture Elective

DT-205-1 / DR-205-1—Illustration: Representing Information
Hugh D'Andrade
3 Units
Prerequisite: 3 Units of Drawing or Design and Technology Coursework

This course will explore the visual forms and techniques that can translate information into succinct and descriptive representations. Emphasis will be placed on the synthesis of traditional graphic techniques with digital-imaging media, on the ways in which each can complement the other in the larger project of conveying understandable references to the visible world. Students will explore the techniques of descriptive and indicative representation and will be made acquainted with the professional contexts and demands that pertain to the practice of commercial illustration.

Satisfies Drawing/Painting Elective
Satisfies Design and Technology Elective

DT-209-1 / SC-209-1—Metal: Design/Fabrication
John Roloff
3 Units
Prerequisite: 3 Units of Sculpture or Design and Technology Coursework

An intermediate sculpture class in which students will focus on the design and fabrication of steel projects as well as related metals. Students will explore structural and visual design strategies, properties, and basic hot and cold forming and joining of structural and sheet steel. Procedures to be explored include MIG welding, plasma cutting, sheet metal and bar forming, and riveting, as well as their application to a range of formal, narrative, conceptual, and structural

projects and their integration into mixed-media projects. Other metals such as aluminum and brass will be examined for their art and design potential. The course will also include information and presentations about contemporary sculpture, architecture, design/hybrid-practice, and use of metals, including the work of such artists as Richard Deacon, Liam Gillick, Andreas Slominski, Debbie Butterfield, and Tom Sachs.

Satisfies Sculpture Elective
Satisfies Design and Technology Elective

DT-214-1/PR-214-1—Conceptual Design and Practice: Photoshop, Illustrator, and InDesign
J. D. Beltran
3 Units
Prerequisite: 3 Units of Design and Technology Coursework or Equivalent

This course provides both a practical and conceptual introduction to two-dimensional design practices through the study of basic design elements as actualized in various media. Design principles will be investigated through the materiality of physical media (print, photography), as well as the digital media of computer, web, and mobile interfaces. This course will get you deep into three of the most popular and in-demand creative applications today: Photoshop, Illustrator, and InDesign. A thorough knowledge of Photoshop is mandatory for anyone interested in producing visual imagery or graphics regardless of the medium: art, photography, interactive design, or animation. Students will focus on three important aspects of Photoshop: importing data from a digital camera or scanner, correcting images, and painting. Illustrator is a vector-based drawing program with advanced typography tools and an essential tool for expressing one's ideas in graphic design. You will focus on three key aspects of Illustrator: drawing, typography, and layout. InDesign is an extremely effective, easy-to-use electronic publishing and page layout application. It allows for the creation of sophisticated and elegant multipage documents such as books, magazines, and brochures. The process of setting up a publication by working with type, artwork, styles, and layout will be covered. Basic elements of web design and interactive design also will be covered, with an introduction to applications such as Flash and Dreamweaver, and what the future use of HTML 5 holds for web and mobile visual applications. Students will explore traditional design principles as well as conceptual design strategies through a series of weekly studio and take-home assignments. Visual literacy skills will be developed through class projects, group critiques, artist lectures, and design presentations.

Satisfies Design and Technology Distribution 2 Requirement
Satisfies Printmaking Elective

DT-220-1—Green by Design
Paul Klein
3 Units
Prerequisite: 3 Units of Design and Technology Coursework

In this class, students will gain the conceptual framework to develop projects that address sustainability. Student will learn how green design matters for a sustainable ecology; how objects are produced, distributed, and consumed within the contemporary world; and how student projects can directly affect social and economic life. How can artists and designers provide innovative solutions and prototypes for new ways of thinking and novel modes of production about how design addresses social divisions, disenfranchisement, and social and environmental responsibility? Two areas of study covered in this class, scarcity and consumption, are essential to understanding social and ecological responsibility. The question of scarcity and need is of vital importance to all design projects. Students will investigate innovative solutions for those most in need of new ways of thinking and novel modes of production. Some of the paradigms and topics pertinent to green design, which will be studied in the class, include adaptive reuse, energy modeling, sick-building syndrome, biodiversity, daylighting and nightflushing, passive and active solar design, gray water reuse, disassembly, and carbon footprint. Students will gain critical skills in thinking about the final user, consumer, viewer, or participant, and imagine how tangible objects, aesthetic paradigms, products, systems, and representations can work together to foster a sustainable world. Current research and case studies will be investigated, and students will propose their own solutions as part of their final projects.

Satisfies Design and Technology Elective
Satisfies Urban Studies Elective

Drawing

DR-120—Drawing I and II
Bruce McGaw (DR-120-1)
Fred Martin (DR-120-2)
3 Units
Prerequisite: None

This course combines beginning and intermediate instruction in drawing. Students will acquire the technical skill and confidence to integrate the foundational tools and techniques required for the making of drawings with the formal and conceptual constructs of the figure, the still life object, and abstraction. Drawing's vocabulary will remain the center of the course, including scale, proportion, perspective, composition, line, and modeling. Students will understand the value and limits of experimentation while exploring tools, materials, and drawing techniques. Drawing will be viewed as a daily practice. Students will develop their own body of work, and they will come to understand drawing within various cultural frameworks and histories that correspond to personal questions of aesthetics. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Satisfies Painting Requirement

DR-200-1—Drawing II and III
Jeremy Morgan
3 Units
Prerequisite: DR-120

This course provides intermediate and advanced instruction in drawing. Students will consider drawing as a discipline in its own right in addition to drawing's interdisciplinary position within all artistic approaches. Students will expand their knowledge of both traditional and nontraditional drawing media and traditional and nontraditional drawing surfaces. Students will develop and articulate an understanding of the matrix of concerns that constitute the act of drawing, increasing their ability to observe and analyze both representational and abstract form. Contemporary drawings multiple issues and flexibility will be addressed. Students will verbally articulate the technical, formal, aesthetic, and conceptual goals for a drawing or drawing project. The specific focus of the course will depend on the instructor and may vary from semester to semester.

Satisfies Painting Requirement

DR-202-1—Anatomy
Brett Reichman
3 Units
Prerequisite: DR-120

This course will facilitate an understanding of the surface contour of the human body through knowing the parts that lie below the surface: the major bones and muscles of human anatomy. Students will develop an ability to visualize the skeleton within the live model through the fragmentation, classification, and reassembling of skeletal parts. The attachment of the forms of musculature to the skeleton will increase student comprehension of the interface between these two systems. Detailed anatomical drawings will be completed through multiple viewpoints in conjunction with life drawing from the model. Students will increase their facility in drawing the figure from life within an individualized approach. On site drawing at the UCSF Gross Anatomy Lab will provide students with an opportunity to draw from actual human cadaver dissection. Studio projects will ascertain the body through comparative structures. Students will consider the mechanisms and rituals inherent within the act of dissection and translate the foundations of anatomy into broader conceptual frameworks.

Satisfies Painting Elective

DR-205-1 / DT-205-1—Illustration: Representing Information
Hugh D'Andrade
3 Units
Prerequisite: 3 Units of Drawing or Design and Technology Coursework

This course will explore the visual forms and techniques that can translate information into succinct and descriptive representations. Emphasis will be placed on the synthesis of traditional graphic techniques with digital-imaging media, on the ways in which each can complement the other in the larger project of conveying understandable references to the visible world. Students will explore the techniques of descriptive and indicative representation and will be made acquainted with the professional contexts and demands that pertain to the practice of commercial illustration.

Satisfies Painting Elective
Satisfies Design and Technology Elective

DR-220-1 / NG-220-1—Conceptual Drawing
Keith Boadwee
3 Units
Prerequisite: NG-101

Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. This class will emphasize drawing as the most immediate way to illustrate one's ideas, as opposed to traditional drawing classes which focus on technique. Class time will primarily be used to draw but will be used to examine drawing historically, particularly as it relates to the field of new genres. While works in this class will be critiqued from a formal as well as conceptual perspective, issues related to content will take precedence over technical instruction or ability. Students in this class will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work.

Satisfies Painting Elective
Satisfies New Genres Elective

Film

FM-101-1—Introduction to Film
J. D. Beltran
3 Units
Prerequisite: None

This course is a practical hands-on introduction to filmmaking. Its primary aim is for students to come away with a working knowledge of issues pertaining to filmmaking and a moving-image language. Emphasis will be placed upon visual/temporal developments, working with technology, and developing an understanding of the basics of film language and grammar. We will strive to stretch and expand beyond the ways film has traditionally been used in the industry and, instead, explore various definitions of the medium as it is used by artists. We will work in 16mm, super-8, and regular 8mm formats. Projects include making a film without a camera, hand-processing, in-camera editing, nonconventional film projection, and an editing study of movement as motion or as change. Students taking this course are strongly encouraged to take Technical Fundamentals of Filmmaking (FM-102-1) either concurrently or within one semester of taking this course.

Satisfies Film Requirement

FM-102-1—Technical Fundamentals of Filmmaking
Jeff Rosenstock
3 Units
Prerequisite: None

These weekly film production workshops are intended to introduce students to basic technical concepts and film production techniques in order to make them more at ease with the tools that are available. Each week will cover a different aspect of film production in a hands-on workshop atmosphere.

Satisfies Film Elective

FM-110-1—Electrographic Sinema
George Kuchar
3 Units
Prerequisite: None

Electrographic Sinema is an opportunity to learn the basics of production while collaborating on the latest in a long line of glorious testaments to cinematic excess. This production workshop tackles all the dramatic elements of narrative production including lighting, set and costume design, dialogue, directing, acting, special effects and make-up/hair design, all emphasizing low-budget DIY techniques. Students will contribute their personal talents and expressions to the production, which will be screened at the end of the semester. This companion to the legendary AC/DC Psychotronic Teleplays course is a collaborative cinematic adventure with a twist: the footage will be available to all who wish to edit on their own or make abstract concoctions of the existing material for other classes.

Satisfies Film Elective

FM-116-1 / DT-116-1—Introduction to 3D Modeling and Animation
Greg Lemon
3 Units
Prerequisite: None

This is a 3D digital-skills course designed to teach students the core technologies and philosophies used to design and develop 3D animated content. The class will use Maya to learn basic modeling, shading, and animation techniques through a variety of digital sculpting and animation assignments. Students will gain a fundamental understanding of Maya's dynamic, interdependent node-based architecture as they creatively explore the tools and techniques of polygonal and NURBS modeling, deformers, texturing, lighting, dynamics, and skeletal animation. The class will provide students with the technical skills and conceptual understanding needed to create a wide range of 3D digital artwork, while maintaining an overarching focus on creativity, exploration, and experimentation through a traditional art context.

Satisfies Design and Technology Distribution 1 Requirement
Satisfies Film Elective

FM-201-1—Documentary Film / Video Directing
Anjali Sundaram
3 Units
Prerequisite: FM-101

This course will introduce students to the conceptual framework of filmmaking and the skills required in researching and planning the nonfiction film. Basic producing and directing expertise will be developed through the preproduction and production of student projects. Interviewing techniques will be introduced and each student will produce an edited audio portrait. Written assignments and complete preproduction packets will complement class discussions and individual meetings. Student will complete short films or videos for their final projects.

Satisfies Film Distribution 1 Requirement

FM-204-1—Digital Cinema I
Michella Rivera-Gravage
3 Units
Prerequisite: FM-101

This course introduces students to practical skills and conceptual issues connected with using digital tools and techniques for filmmaking and cinema practice. In addition to learning fundamental principles of digital cinematography, imaging, nonlinear editing with Final Cut Pro, digital audio, and the mixing of analog and digital formats, students will explore the creative problems and possibilities introduced by using digital tools in the art of cinema. Class time will be evenly divided between lecture and demonstration, screenings of relevant work, critiques of student work, and hands-on exercises. Students will be required to complete a final project incorporating tools covered in the class, as well as short exercises assigned throughout the term.

Satisfies Film Intermediate Distribution Requirement

FM-207-1—Screenwriting
Jay Boekelheide
3 Units
Prerequisite: FM-101

The purpose of the course is to learn about film, television, and other media-related screenplay structures and to analyze dramatic strategies for film and other media. This will be accomplished by collaborative and individual screenwriting projects and the study of work by other screenwriters. The course places an emphasis on analyzing dramatic structure and visualizing dramatic elements. This emphasis is important for anyone working in a creative or executive capacity in the media industry and who should be immediately familiar with what good dramatic material is and how best to present it in audio and visual terms. Students will complete screenwriting projects that carefully present expressive visual elements, learn and apply correct script form, and creatively engage in the various stages of original scriptwriting. The assignments will include the writing of scenes, of a treatment, and of a half-hour script, with special emphasis on the steps leading toward creating a final screenplay for verbal and written presentation.

Satisfies Film Elective
Satisfies Critical Studies Elective

FM-380-1—Undergraduate Tutorial
Lynn Hershman Leeson
3 Units
Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Film Elective

Interdisciplinary

IN-114-1 / PA-114-1—Collage
Carlos Villa
3 Units
Prerequisite: Some Painting Experience Helpful

This course combines painting processes that use collage, mixed media, and assemblage, and will concentrate on the use of found or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond the conventional ones. Sculptural approaches to collage will be explored along with the idea of recycling materials.

Satisfies Painting Elective

IN-390-1—Senior Review Seminar
TBA
3 Units
Prerequisite: Senior Standing or Portfolio Review

This course provides an opportunity for seminar-format presentation and review of studio work in the senior year of the BFA program. The strength of this seminar is the development of an ongoing critical dialogue with members of the seminar. This critical discourse will further prepare students for continued development of their studio endeavors after graduation. A final summary statement is required.

Satisfies Senior Review Requirement for BFA

IN-391-1—Honors Interdisciplinary Studio
TBA
3 Units
Prerequisite: Senior Standing

Students must submit a completed and signed HIS contract and portfolio of work or project proposal to be considered for this course. Only students accepted to the course will be eligible to register and receive a studio. The Interdisciplinary Honors Studio is intended to advance the student's development of independent research and projects through one-on-one discussions with a faculty advisor. Subject to the approval of a specific faculty member, a learning contract is drawn up by the student and the faculty advisor. The contract contains a description of the project, the goals to be achieved, and the schedule of on-campus meetings. The student meets with his or her faculty advisor at least three times during the term for continuing guidance and evaluation. Students are expected to have developed a body of work or project proposal, and should demonstrate familiarity with materials and the ability to work in a self-directed manner. Students must submit a signed Interdisciplinary Honors Studio contract (with faculty signature) and a portfolio of work or project proposal for acceptance into this course. At the end of the semester, each student will be required to present a completed body of work or project to a faculty review committee. Students accepted into this course receive individual workspace for the semester. Students must register for three units.

Satisfies the Senior Seminar Requirement

IN-393-1—AICAD Mobility/International Exchange
TBA
15 Units
Prerequisite: Junior Standing, 3.0 Minimum GPA, 24 Credit Hours Completed at SFAI

The Mobility Exchange program offers undergraduate students in their junior year the opportunity to participate in a one-semester exchange with an institution in the United States, Canada, Europe, or Japan. All programs operate on a space-available basis. Full credit for fifteen units is given for satisfactory work. Consult the 2010–2011 Student Handbook for further details regarding the program and contact the Student Affairs Office for application materials. Depending upon the institution and the courses successfully completed, this course satisfies three units of the Liberal Arts elective and twelve units of Major/Studio elective requirement (see your academic advisor regarding specific requirements you may need to graduate).

Satisfies Off-Campus Study Requirement

IN-396-1—Internship
Jennifer Rissler
3 Units
Prerequisite: Junior Standing

The internship class is structured as a directed study/tutorial, allowing students to focus on an internship while staying engaged with a faculty advisor throughout their experience. Students are expected to work a minimum of ninety hours on site (an average of six hours per week) throughout the semester. Readings augment experiential investigations and cover topics including visual arts funding, organizational structure, and the effect of the culture wars on the sustainability of arts organizations. Readings include texts by Martha Rosler, George Yudice, Lewis Hyde, Michael Brenson, Julie Ault, and Andrea Fraser. During tutorial meetings, individual experiences are discussed in depth. Students are encouraged to propose their own internships, and the instructor is available to assist in this capacity.

Satisfies 3 Units of the 6-Unit Off-Campus Study Requirement

IN-399-1—Junior Semester of Independent Study
TBA
12–15 Units

Academically outstanding undergraduates in their junior year may propose an independent study project of one semester in length, to be undertaken away from the Bay Area. Independent study projects will be subject to the approval of the director of Registration and Records, a studio faculty sponsor, and the dean of Academic Affairs. Aliberal arts component requires an additional proposal. Independent study credit shall not exceed twelve semester units for studio credit and shall not exceed three semester units in liberal arts. The total studio and liberal arts credit allowable for independent study shall not exceed fifteen units. Only one semester or one summer session of independent study shall be allowed for any student.

Satisfies the 6-unit Off-campus Study Requirement

New Genres

NG-101-1—New Genres I
Keith Boadwee
3 Units
Prerequisite: None

This course is an introduction to the conceptual methods of new genres, which is not a medium or material-specific discipline but rather an approach or an attitude towards visual thinking and expression. New genres includes time-based media, performance, and installation, but it is not limited to any single configuration or vocabulary of art. Rather, this beginning-level studio class encourages the thoughtful engagement of complex ideas through visual means.

Satisfies New Genres Requirement

NG-140-1—History of New Genres
Sharon Grace
3 Units
Prerequisite: ARTH-101

This course is an investigation of contemporary issues relevant to the development of conceptual art (performance, installation, video, body art, etc.). Through lecture, video, visiting artists and writers, the class will investigate contemporary critical cultural theory as it relates to contemporary art practice.

Satisfies New Genres Art History Requirement
Fulfills Art History Elective

NG-201-1—New Genres II
Julio César Morales
3 Units
Prerequisite: NG-101

This course is the continuation of ideas and foundations begun in New Genres I. New Genres II is primarily designed for new genres students at an advanced level, but students from other disciplines are welcome, pending instructor permission or completion of the prerequisite.

Satisfies New Genres Requirement

NG-204-1—Installation: Alternative Contexts
Sharon Grace
3 Units
Prerequisite: NG-201

This course is suggested for students who wish to include the specifics of time and place in their object making or, for those already working in time-based activities, to provide an opportunity to objectify and situate those actions and to develop strategies for constructing space and experiences. To paraphrase Lawrence Weiner, we will examine the weight, length, breadth, sound, and smell of it all. Students may work in any medium including that of their major or in materials suggested by or indigenous to specific sites. Group critiques will address issues of form versus content, strategy versus intuition, presence versus absence, equilibrium, viewer engagement, and relevance.

Satisfies New Genres Installation Distribution Requirement

NG-207-1—Performance/Sound/Language
Tony Labat
3 Units
Prerequisite: NG-101

This is an opportunity for any student working in performance, sound/music, or text/language to engage in a workshop-style studio/seminar that will explore invention and construction of the self through sound, material, and language. This course will culminate in an exhibition of performances.

Satisfies New Genres Elective

NG-220-1 / DR-220-1—Conceptual Drawing
Keith Boadwee
3 Units
Prerequisite: NG-101

Drawing in the context of contemporary practice has increasingly come to be viewed as a form in and of itself rather than as a "support" for other forms. This class will emphasize drawing as the most immediate way to illustrate one's ideas, as opposed to traditional drawing classes which focus on technique. Class time will primarily be used to draw but will be used to examine drawing historically, particularly as it relates to the field of new genres. While works in this class will be critiqued from a formal as well as conceptual perspective, issues related to content will take precedence over technical instruction or ability. Students in this class will be given the time and the means to incorporate drawing into their own practices and to produce a significant body of work.

Satisfies Painting Elective
Satisfies New Genres Elective

NG-220-2—Internet Killed the Video Star
Tim Sullivan
3 Units
Prerequisite: NG-101

This course will concentrate on a history of television and its relationship to art. We will discuss artists who used television as medium, infiltrating the homes of the national TV viewing public through acts of intervention, piracy, and more conventional methods. We will address the changing role of celebrity initially brought about by public-acccess television, game shows, and reality TV. This will bring us into the twenty-first century, when the "TV set" is nearly extinct, being replaced by the home computer. We will discuss how the advent of video sharing communities like YouTube have given everyone with a computer the ability to become a celebrity seen by a world audience. The class will experiment with performance and persona through a variety of individual/collaborative projects that will result in a "TV show" premiering on the SF public-access cable channel. In typical TV-show style, we will shoot in front of a live studio audience at the SF public-access station and intercut the "show" with student-made videos. Students will be expected to make their own videos/performances and collaborate on television production and editing. Artists/work to be viewed/discussed include Chris Burden, Mike Smith, Tony Labat, Ant Farm, Groucho Marx, William Wegman, Glenn O'Brien's TV Party, The Uncle Floyd Show, Sadie Benning, Weird Charlotte, Andy Warhol, Ernie Kovacs, Family Feud, Jackass, Jim Spagg's Sex Show, The Real World, Stan Douglas, Gerry Schum, and many more.

Satisfies New Genres Video Distribution Requirement
Satisfies New Genres Issues and Contemporary Artists Requirement
Satisfies Critical Studies Elective

NG-220-3 / PH-220-3—Exposed: Voyeurism and Surveillance in Photography, Film, and Video
Rudolf Frieling
3 Units
Prerequisite: NG-101 or PH-101

Taking as its starting point an exhibit at SFMOMA titled "Exposed: Voyeurism, Surveillance, and the Camera since 1870" in the fall of 2010, this course will give a historic perspective on contemporary issues that have emerged in new ways with the self-publishing tools of the Internet. Students in the class engage the museum researching and looking at the rise of photography as a medium of open and hidden observation and voyeuristic pleasure, address artistic responses to surveillance practice in media and conceptual art, and investigate media installations by Jordan Crandall, Nan Goldin, Bruce Nauman and others. Students will have the option of writing a paper and/or developing a specific artistic project that fulfills the project requirements of the course.

Satisfies Photo Concept Elective
Satisfies New Genres Elective
Satisfies Critical Studies Elective
Fulfills 3 Units of the 6-Unit Off-Campus Requirement

NG-220-4 / CS-220-1—Homecoming
Darrell Alvarez
3 Units
Prerequisite: ENGL-101, NG-101

In this course, students will create collaborative projects celebrating returns—real or wished for. They will study themes of welcome in art and social rituals (university homecoming parties, the return of fighting forces, family reunions), and concepts of home (homelands, beliefs, safe spaces). Then they'll choose who their "homecomings" will be thrown for, search for appropriate locations in San Francisco, and make installations/events with site-specific contexts. Some of the texts students will study include Omer Fast's The Casting (2008), which remixes the stories of an American army sergeant returned from Iraq; the Ghost Dance of 1890 which intended to reunite living and deceased Native Americans; Brian De Palma's Carrie (1976); Judy Chicago's Dinner Party (1979); Grizzly Man (2005), a documentary about a man who attempted to return to nature via communion with the bears; human-rights activist Fu Khang's victory as homecoming queen in 2004; Mary Gaitskill's story, Orchid (1988); and Nao Bustamante's performance, Homecoming (1994), in which she recontextualizes the class reunion where she was elected "Most Altered Appearance."

Satisfies Critical Studies Elective
Satisfies New Genres Elective

NG-250-1—We Want the Airwaves (SFAI Radio Project)
Julio César Morales
3 Units
Prerequisite: NG-101

This is a class that examines the history and the usage of radio as a tool for social change and as an art medium. The class will focus on developing SFAI's first radio station both through low-power transmissions and online streaming. Lectures will cover history of alternative radio, experimental audio, pirate radio, global talk shows, and radio novellas. The course will also look at the usage of audio-based projects in contemporary art with a focus on music, installation, public interventions, and video. The studio component will be for students to create a functioning radio station and learn the basic and fundamentals of recording and editing audio through the usage of digital sound programs. The class will include a weekend workshop for creating low-frequency radio transmitters by members of Neighborhood Public Radio. Students will also be expected to create content for the radio show, including interviews with visiting lecturers at SFAI as well as SFAI student audio-based projects. The outcomes will be utilized as a resource and archived online as well as in CD versions for future usage/access to conducted interviews and programming for the SFAI library.

Satisfies New Genres Elective
Satisfies Urban Studies Elective

NG-380-1—Undergraduate Tutorial
Chris Sollars
3 Units
Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies New Genres Elective

Painting

PA-114-1 / IN-114-1—Collage
Carlos Villa
3 Units
Prerequisite: Some Painting Experience Helpful

This course combines painting processes that use collage, mixed media, and assemblage, and will concentrate on the use of found or fabricated materials. Discussion will include the different methods of glues and surface attachment as well as experimentation with various painting surfaces beyond the conventional ones. Sculptural approaches to collage will be explored along with the idea of recycling materials.

Satisfies Painting Elective

PA-120—Painting I and II
Carlos Villa (PA-120-1)
Bruce McGaw (PA-120-2)
3 Units
Prerequisite: None

This course combines beginning and intermediate instruction in painting. Students will gain an expanded understanding of the painting process through demonstrations, experimentation, readings, and critique discussions. The course content will focus on a comprehensive understanding of pictorial dynamics including composition, materiality, and color. Students will acquire an increased familiarity with the foundational tools and techniques required for the making of paintings and they will learn how to begin, sustain, and complete a work of art. Students will demonstrate an appreciation of how the crystallization of experience, medium, and information can construct a bridge between private experience and shared public awareness. The specific focus of the course will depend on the instructor and will vary from semester to semester.

Satisfies Painting Requirement

PA-200—Painting II and III
Pegan Brooke (PA-200-1)
Dewey Crumpler (PA-200-2)
Jeremy Morgan (PA-200-3)
3 Units
Prerequisite: PA-120

This course provides intermediate and advanced instruction in painting. Through individual and class critique discussions, students will apply the varied conceptual processes involved in the practice of painting as a means for independently generating and resolving meaningful visual ideas. The course will broaden personal painting processes and visual vocabularies in relation to technical and conceptual options. Students will display an awareness of contemporary visual culture reflected through the aesthetic and formal qualities of their work and they will verbally articulate the technical, formal, aesthetic, and conceptual goals for a painting or painting project. Students will learn the significance of creating a series or sequence of works, which will develop an idea over time. Through research, students will increase their knowledge of the historical and contemporary conditions of painting together with their own positioning within these discourses. The specific content and focus of the course will be determined by the instructor.

Satisfies Painting Requirement

PA-220-1—Better Painting through Chemistry: Tools and Techniques
Matt Borruso
3 Units
Prerequisite: PA-120

The building blocks for a satisfying painting are both conceptual and formal. This course examines the formal aspects of constructing a painting from the ground up and considers the application of materials as a conceptual strategy. As a class, we will engage in making paintings with an eye towards the unlimited possibilities that the medium holds. Studio time will be punctuated by demonstrations on stretcher bar and panel construction, ground preparation, underpainting, mediums, paint mixing, color theory, and more. This course will also encourage experimentation with paint as a substance for manipulation in tandem with more traditional methods. The powerful physicality of paint can take shape in the form of super-thin washes, layers of translucent oil glazes, or thick goopy impastos. How is a mixture of crushed rocks and oils transformed into a painting? We will explore the seemingly magical process which makes this metamorphosis possible. No matter the style—whether photorealist or the faux-naive—a confident understanding of the tools of the trade will provide a solid foundation for a lifelong painting practice. Readings for this class will include excerpts from What Painting Is by James Elkins, Dear Painter, Paint Me, edited by Alison Gingeras, and more.

Satisfies Painting Elective

PA-220-2—Night Painting
Fred Martin
3 Units
Prerequisite: PA-120

For decades, this class has been a staple of SFAI's Painting department. A minimum of fifteen works of art—paintings, suites of drawings, studio journals—will be required to pass the course. There will be a critique of the month's work on the last Tuesday of each month, so that students can see what they have accomplished during the month.

Satisfies Painting Elective

PA-220-3—Narrative Painting
Caitlin Mitchell-Dayton
3 Units
Prerequisite: PA-120

Contemporary narrative painting proposes meaning across a broad and complex range of possibilities. Neo Rausch's surreal landscapes invite decoding but draw the line at any final interpretation. At his best, Lucien Freud can make two people in a room look like a book-length story. For a decade, Peter Doig has drawn visual fuel from a single horror-movie scene. Issues of contemporary culture, fantasy, politics, celebrity, and lived experience all inform current narrative painting practices, while inextricable ties connect these works to this strongest of all threads in art history. Levels of representation and stylistic range will be examined, including the use of photographic source material and discussion of the term "illustration." Readings from Biting the Error: Writers Explore Narrative will be used as starting points for critical discussion.

Satisfies Painting Elective

PA-220-4—Visualizing Culture in Contemporary Painting
Taravat Talepasand
3 Units
Prerequisite: PA-120

What are the visual possibilities for expressing contemporary sociopolitical issues? In the nineteenth century, painters employed allegory, mythology, and history to depict the events and concerns of their own time in the "grand genre"—what is known today as the "history painting." These artists deftly used legible narrative and visual conventions to convey moral or intellectual messages of particular significance to their time. For artists today who are interested in current events, the template of the "history painting" serves as a rich framework for investigating the pressing political and social issues of our time. This course considers how the concepts that constitute culture evolve through shifts in imagery—imagery that is, by turns, familiar, unknown, profound, and taboo. Students will investigate the ways in which cultural traditions become crossed and how that translation changes our understanding of a contemporary sensibility that engages symbolism, formal structure, personal revelation, and humor. Students will be encouraged to particularize their use of the painting medium, their approach to subject matter, and their written statements. The course includes studio work, individual and group critique, supplemental readings, and visual presentations of historical and contemporary artists.

Satisfies Painting Elective

PA-380—Undergraduate Tutorial
Brett Reichman (PA-380-1)
Dewey Crumpler (PA-380-2)
Carlos Villa (PA-380-3)
3 Units
Prerequisite: Junior Standing

Tutorial classes provide one semester of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Painting Elective

Photography

PH-101—Photography I
Alice Shaw (PH-101-1)
Adrienne Pao (PH-101-2)
3 Units
Prerequisite: None

This course addresses the primary aspects of photography in a relationship to aesthetic development. Light, time, camera, lens, and development of film and paper are stressed in an environment of rigorous laboratory work. Students who believe themselves sufficiently experienced to request a waiver of the PH-101 course content may present a portfolio of twenty prints of their own recent work demonstrating a competence in the medium. In addition a technical test is required. For such a waiver, see the Photography department area manager and to arrange a time for testing, after which a determination based upon the test and print portfolio will be made.

Satisfies Photography Requirement

PH-110-1—Photography II: Understanding Photography
TBA
3 Units
Prerequisite: PH-101

This course is an intensive investigation of the inherent characteristics and problems of the medium, emphasizing the critical evaluation of student work based on the details of an image as well as the single image within a body of work. This introduces the student to a broad range of photographic practices to experience various manners and conceptual approaches, to which, the medium of photography may be applied. Through assignments, different approaches to self-expression

will be undertaken and experimented with. The student will begin to see how their work fits into the continuum of photography's history.

Satisfies Photography Requirement

PH-111-1—The Digital Book
Michael Creedon / John DeMerrit
3 Units
Prerequisite: PH-101 or Equivalent

This course incorporates traditional bookbinding principles with modern digital fine-art printing skills that help students learn how to create limited edition fine-art books of their artwork. Basic book construction is explored along with a variety of bookbinding materials. By juxtaposing images with words in the form of a limited edition fine-art book, students can expect to fine-tune the intention and meaning of their artwork. Learning the skills available in digital mediums allows students to work in Photoshop CS from digital image files specifically designed, storyboarded, sequenced, edited, and printed in Photoshop CS and InDesign. A color-managed ICC profiled workflow is taught to ensure the finest monitor-to-print color and black and white output on rag paper, canvas, transparency film, silk, lustre, or matte or glossy substrates using archival pigment inks. Scanning and printing skills are explored in depth along with page layout and creative page design. Basic Mac computer skills are necessary though no prior knowledge of image or page editing software is required. The most important element is for each student to have a collection of images in either black-and-white or color, and to have the desire to amplify and refine their content through the creation of limited edition fine-art books. There is a $50 materials fee for this course.

Satisfies Photography Technical Elective

PH-120-1—Digital Photography I
Jack Fulton
3 Units
Prerequisite: Any 100- or 200-level Photography Course

This course deals with the fundamental concepts of Photoshop CS while presenting it as the prime essential tool for the photographer and graphic designer. Topics covered include layers and curves; shadow/highlight and color correction; cloning, healing, and paint tools; blending modes; image size/file resolutions; and optimal preparation of files for printing to pigment inks printers. Additional topics include the fundamentals of scanning; setting white and black points; appropriate file formats; and image resolution as it relates to final print size. There is a $50 materials fee for this course.

Satisfies Photography Digital I Requirement

PH-140-1—History of Photography I
Reagan Louie
3 Units
Prerequisite: ARTH-101

This course offers a survey of the history of photography from its inception in the 1830s through Modernism and up to the present. We will look to the relationship of photography to science, documentation, art, and visual culture as a whole and become familiar with the key figures, major practitioners, and important artistic movements of the time. Through discussions and readings, particular attention will be paid to how varied economic, political, and technical elements have impacted the medium and, inversely, how the great undifferentiated whole of photography has similarly influenced changes in modern society.

Satisfies the History of Photography I Requirement

PH-207-1—Art and Commerce
Muffy Kibbey
3 Units
Prerequisite: PH-101 or Equivalent

This course is a hybrid theory/studio course, which examines the nexus between art/photo and commercial work. There is currently a strong intersection between art making and commercial work in magazines, advertising, and fashion. Artists are crossing over into these fields, blurring distinctions between the two areas. The course will examine the way photography functions in society: photography as truth and evidence in journalism and C.S.I.; art photographers creating fashion campaigns; and commercial craftsmen documenting art for artists. Students will combine reading and research with the production of their own work, which will address the issues of the class. There will be field trips, demonstrations of lighting, still-life photography, and digital workflow, class jobs, and guests, such as magazine editors and advertising reps.

Satisfies Photography Concept Elective

PH-215-1—Sacred and Profane I
Linda Connor
3 Units
Prerequisite: 6 Units of Photography Coursework

The history of art has, at its core, few themes. These have been readdressed and reinvigorated throughout time, woven through various cultures and epochs. Sex, death, dream, the self, the environment, and the afterworld remain enduring threads of human wonder and expression. This two-semester course brings together a wealth of imagery and ideas—visual presentations of sacred, mythic, and profane images in a crosscultural framework. These are presented in tandem with the development of each student's personal body of work through class critiques. During the first semester, students work to develop their photographic projects, which are reviewed and discussed on a weekly basis as the work evolves. Throughout the two semesters, visual presentations cover a wide range of topics—from vastness to vanitas—and students are afforded a longer time to mature their work. The abundance of images in the visual presentations is meant to inspire individual interpretations of the material. This class is designed for advanced undergraduate, graduate, and post-baccalaureate students. Students are expected to show work for class critique weekly, complete assigned readings and written responses, and complete visual research based on their interests. It is highly recommended, and to their benefit, that students who complete this course go on to enroll in Sacred and Profane II in the following semester.

Satisfies Photography Concept Elective
Satisfies Global Cultures Requirement

PH-220-1—The Documentary Story: Exploring Multimedia
Darcy Padilla
3 Units
Prerequisite: PH-101; Knowledge of Digital Photography Helpful

The intention of this course on documentary photography is to develop an individual project exploring the new possibilities of multimedia. Through gathering information with photography, video, sound, and the written document, students will create an individual presentation. Topics covered include finding and developing story ideas; gaining access; photographic composition, editing and sequencing; introduction to digital video cameras and audio recorders; and the basics of audio and digital video editing. Participants will receive an overview of many styles of documentary photography using multimedia.

Satisfies Photography Concept Elective

PH-220-1—Post-Photography: Hybrid Practices in Photography, Film, and Video
John Priola
3 Units
Prerequisite: PH-101 or Equivalent

Photography has influenced and been influenced by practices in many other media. We will explore this ongoing transformation of the medium through a series of questions about identity, realism, everyday life, fantasy, and the document. This course will look at the parameters of photography. We will question what the meaning of the photographic object is. Is it photography? Or is photography the vehicle? Could it have been created in another medium? By examining all aspects of the medium, we will also weigh possibilities beyond photography.

Satisfies Photography Concept Elective

PH-221-1—Digital Photography II
Adrienne Pao
3 Units
Prerequisite: PH-101 and PH-120

This course introduces students to a more advanced level of the conceptual and technical aspects of digital photography. It is designed for students who already have a basic understanding of digital photographic processes. The course will explore the communicative possibilities of digital prints and web, multimedia, and video applications of the still image. The course will also include discussions of the professional possibilities available to photographers after graduation and instruction on how to produce digital portfolio materials.

Satisfies Photography Digital II Requirement

PH-303-1—Conversations with Contemporary Photography
Linda Connor
3 Units
Prerequisite: PH-120, PH-140

This class facilitates creative discourse between students and visiting artists. The course is taught in conjunction with the Photo Alliance lecture series. In addition to attending the lectures, students will take an active role in guiding and documenting a colloquium/critique with each artist. The documentation of each artist's lecture and colloquium/critique will be posted on Facebook, the Photo Alliance website, and the SFAI media archive, allowing each conversation to reach wider audiences. Students will research, organize dialogues on, document, and broadcast each artist's visit. Students are expected to produce artwork that will be critiqued by each visiting artist.

Satisfies Photography Elective
Fulfills History of Photography II Requirement

PH-304-1—Vernacular Landscape
Henry Wessel
3 Units
Prerequisite: 6 Units of Photography Coursework

This course is designed for photographers interested in producing a photographic document describing the appearance of manmade landscapes. Class discussions will consider the iconographic and cultural implications that reside in these images and the problems these present for any artist attempting to express their point of view in a unique form. Readings will include the work of J. B. Jackson, Robert Adams, and John Kouwenhoven. As a key resource and reference point, the class will study the historic New Topographics: Photographs of a Man-Altered Landscape exhibition at SFMOMA.

Satisfies Photography Technical or Concept Elective

PH-380-1—Undergraduate Tutorial
Reagan Louie
3 Units
Prerequisite: Junior Standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Photography Technical or Concept Elective

PH-381-1—Special Projects
Henry Wessel
3 Units
Prerequisite: PH-110, and PH-140 or PH-141

Each student is expected to present a proposal outlining the nature of the project and goals for the semester. Students meet individually with the instructor.

Satisfies Photography Technical or Concept Elective

Printmaking

PR-102-1—Etching
Timothy Berry
3 Units
Prerequisite: None

This class will instruct class participants in the techniques of the etching (intaglio) process. Through class lectures and demonstrations students will learn both properly to execute and to print their individual etching plates. Processes examined will be hard ground, soft ground, drypoint, and aquatint. The concentration will be on individual plate images. Conceptual aspects of printmaking in general and etching in particular will also be emphasized. The class will consider the relationship between a prints form and its content. We will work on developing an individual archive of imagery from which your projects will be based. These archives will manifest themselves in finished prints. Our final investigation will begin to consider the importance of materials, format, annotation, presentation, and display. Everything will be examined through both individual and group critiques.

Satisfies Printmaking Elective

PR-104-1—Lithography I and II
Gordon Kluge
3 Units
Prerequisite: None

The course provides the opportunity to explore the art of lithography and of the image that is produced through drawing and printing. A strong emphasis on direct drawing as well as the use of the photocopy is included. Tools, materials, and chemistry used in this course are covered through demonstrations and discussions. The potential of aluminum plate lithography—both hand-drawn and positive and negative photo plates—is covered in the second half of the class. Techniques of multicolor printing and the use of materials such as inks and paper and how they affect the image are explored. General studio procedures with a strong emphasis on safety are integrated with image-making practice. One-to-one critiques and discussion are scheduled as appropriate. One of the goals is to provide solid information so that the student can work independently.

Satisfies Printmaking Elective

PR-106-1—Artists' Books: Structures and Ideas
Charles Hobson/Macy Chadwick
3 Units
Prerequisite: None

This class looks at the qualities of books that have the potential for creative expression beyond the typical notion of a book. Building on characteristics such as the potential for storytelling, performance, and unique methods of display, the class will examine the relationship between word and image and the structure and sequencing of information. The focus will be on letterpress printing as a means to producing artists' books. Students will learn how to make polymer plates to print on the Vandercook press. Other letterpress image generation techniques such as pressure printing and relief printing will be covered.

Satisfies Printmaking Elective

PR-108-1—Drawing and Painting to Print
Timothy Berry
3 Units
Prerequisite: None

Definitions of printmaking have constantly been evolving ever since man first reached his ash-covered hand to the roof of a cave. In process they have evolved from direct hand manipulation in text and image creation through to today's digital revolution. Printmaking's strength is that these same technologies and their processes also present, each in its own unique way, questions and issues that are at the heart of the discourse of our time. "Printmaking is not an object, technique, or a process—it is a theoretical language of evolving ideas." This class will begin to provide insight into how the old and the new can coexist and function in interactive ways that preserve tradition while embracing and creating new paradigms. These insights will be investigated through drawing, painting, and printmaking projects. Printmaking processes involved in our explorations will include drypoint and hardground etching as well as monotypes and monoprints. These projects will be based on the collaborations (sources) between these traditional understandings and of their applications to printmaking, investigating transferal, layering, and transformation. These projects, seven in total (from which class participants will choose four), will involve moving back and forth between the drawing/painting studio and the printmaking lab. All work will be examined through both individual and group critiques.

PR-111-1—Vocal Image: An Introduction to Screen Printing
Juan Fuentes
3 Units
Prerequisite: None

The class will briefly examine the impact of posters and prints (Andy Warhol) from the antiwar movement, the Chicano Movement, the Cuban Posters movement during the 60s, up to the present. These poster movements will establish the framework through which students can create work conversant with current issues affecting our communities. Students will be taught basic fundamental printing techniques, how to create images by drawing on acetate, how to use rublyth for hand-cut

stencils and in combination with photography. The course examines various techniques allowing for a more expressive approach to image and text in combination. This will include drawing, scratching, and basic photo. The proper use of materials and equipment will be emphasized. Students will learn to coat and expose screens with photo emulsion, and several methods of registration for single and multicolored designs. Students will learn basic color mixing, using a Pantone Matching System (PMS) guide, and how to clean up and maintain the studio while sharing ideas in a collective setting.

Satisfies Printmaking Elective
Satisfies Global Culture Requirement

PR-214-1 / DT-214-1—Conceptual Design and Practice: Photoshop, Illustrator, and InDesign
J. D. Beltran
3 Units
Prerequisite: 3 Units of Design and Technology Coursework

This course provides both a practical and conceptual introduction to two-dimensional design practices through the study of basic design elements as actualized in various media. Design principles will be investigated through the materiality of physical media (print, photography), as well as the digital media of computer, web, and mobile interfaces. This course will get you deep into three of the most popular and in-demand creative applications today: Photoshop, Illustrator, and InDesign. A thorough knowledge of Photoshop is mandatory for anyone interested in producing visual imagery or graphics regardless of the medium: art, photography, interactive design, or animation. Students will focus on three important aspects of Photoshop: importing data from a digital camera or scanner, correcting images, and painting. Illustrator is a vector-based drawing program with advanced typography tools and an essential tool for expressing one's ideas in graphic design. You will focus on three key aspects of Illustrator: drawing, typography, and layout. InDesign is an extremely effective, easy-to-use electronic publishing and page layout application. It allows for the creation of sophisticated and elegant multipage documents such as books, magazines, and brochures. The process of setting up a publication by working with type, artwork, styles, and layout will be covered. Basic elements of web design and interactive design also will be covered, with an introduction to applications such as Flash and Dreamweaver, and what the future use of HTML 5 holds for web and mobile visual applications. Students will explore traditional design principles as well as conceptual design strategies through a series of weekly studio and take-home assignments. Visual literacy skills will be developed through class projects, group critiques, artist lectures, and design presentations.

Satisfies Design and Technology Distribution 2 Requirement
Satisfies Printmaking Intermediate Requirement

PR-220-1—Relief Printing through Social Investigation
Juan Fuentes
3 Units
Prerequisite: 3 Units of Printmaking Coursework

Students will be taken through various carving and printing exercises and projects that are designed to develop appreciation and understanding of the technical and aesthetic qualities of traditional and modern woodcut/linoleum processes. Students will use the figure or portrait as a point of reference for projects that would come from their own convictions and passions about current issues facing our world. This course will briefly examine printmaking, both historically and currently, as a tool for democratic social movements and change, focusing on the example of printmakers from Latin America and Mexico. We will examine the Mexican artists working with the Taller de Gráfica Popular, including the German expressionists and the rich tradition of printmaking in Puerto Rico and Cuba. What was their historical influence on US artists from the WPA and during the civil rights and Chicano movements?
Satisfies Printmaking Elective
Satisfies Critical Studies Elective
Satisfies Global Studies Requirement

PR-303-1—Art of the Street
Aaron Terry
3 Units
Prerequisite: 6 Units of Printmaking Coursework

Half seminar and half workshop. Through readings and lectures this class will cover the history of the poster, from the WPA (Works Progress Movement) Poster Movement of the 1930s in the US to the Cuban Poster Art Movement under the Castro regime (such as OSPAAAL, the Organization in Solidarity with the People of Africa, Asia, and Latin America). The class will explore in depth the role that the poster has played in building community, stimulating political action, and impacting social and cultural consciousness throughout the twentieth century. We will look at the work of artists ranging from Warhol and Rauchenberg to Emory Douglas and Ester Hernandez, with special guests, designers, and curators as well as class trips to the Hoover Institute Archives and the Mission Cultural Center. Since rudimentary screen printing materials are so affordable and readily available, we will focus predominantly on the screen print as a means of realizing individual and group projects in the class. Students will design and produce their own posters, learning and using different types of processes for making and distributing their proposed poster campaigns.

Satisfies Printmaking Advanced Requirement
Satisfies Urban Studies Elective
Satisfies Global Studies Requirement

Sculpture

CE-100-1—Ceramics I: Fabrication
John DeFazio
3 Units
Prerequisite: None

This course is an introduction to the processes, techniques, and issues of contemporary ceramics. Students will learn a range of direct construction methods in clay and to build projects investigating issues of space, design, materiality, process, and function. The course will also cover utilization of raw materials and multiple clay bodies and introductory low-fire surface treatments. This class will serve as the foundation for further study in clay and ceramics and will introduce students to both historical and contemporary issues related to clay materials, exploring the formal and conceptual language of the things a culture creates.

Satisfies Sculpture Elective

CE-201-1 / DT-201-1 —Useless/Useful Objects
Ian McDonald
3 Units
Prerequisite: 3 units of Sculpture/Ceramic or Design and Technology Coursework

In this course students will explore the boundaries of the ceramic object ranging from forms of usability and function to the purely theoretical and abject. We will explore issues both of the proliferation of functional objects in our lives and of the useless form through the process of pure research and without an end result in mind. Will this pure research lead us to a new understanding of why some objects and forms succeed while others fail? Can an object that fails in one context succeed in another? We will also explore the difference between art and design. Is art useless? Do we need more design? The key component of this class will be to look at the role of ceramics and other functional forms in our daily lives, challenging their very nature. Issues of scale, materiality, form, placement, and the readymade will be investigated. Artists including Jorge Pardo, Huang Yong Ping, Andrea Zittel, Sterling Ruby, Jessica Hutchins, Jamie Hayon, Rachel Harrison, and Hella Jongerius will be discussed through image lectures and critique.

Satisfies Design and Technology Elective
Satisfies Sculpture Elective

SC-100-1—3D Strategies: Beginning Sculpture
Richard Berger
3 Units
Prerequisite: None

3D Strategies will explore two fundamental aspects of form and material realization. They are (1) the realization of a form from an armature, a form that evolves from within utilizing the processes of modeling and reduction to achieve its ends, and (2) the realization of a form that is conceived as a construction, built from components. The aim of the course is to familiarize the spatially oriented maker with the appropriateness of these basic categories as solutions to expressive problems and goals. The modeled form can be biomorphic, monolithic, lyrical, and usually exists as an exterior. Materials for this exploration will use an armature and plaster shell as a basis for exploring the expressive possibilities of modeling. The constructed form can be a geometric or biomorphic or somewhere in between. Its methods and materials are appropriate to forms that can have both interior and exterior possibilities and that can occupy volume without great mass. The intention of experiencing both of these strategies is to inform expressive decisions at their initial states of conception, toward an optimal use of material in service of idea. Materials and technical instruction for forms conceived as a construction built from components may include wood, steel, cardboard and mixed media.

Satisfies Sculpture Requirement

SC-150-1 / DT-150-1—Electricity and Activating Objects
Chris Palmer
3 Units
Prerequisite: None

This course is intended for artists and designers alike as a jumpstart for adding technology into their palette of creative tools. Students will learn how to wire simple circuits, choose the correct components for systems, obtain information for building circuits, and solve basic technical questions. Introductory information on reading schematics, the use of motors, switches, relays, sensors, sound modules, and power supplies as well as a basic introduction to microcontrollers will be covered in class. There will be interactive workshops throughout the course that will involve instruction and development of basic electronic and hardware skills. Students will experiment and produce simple physical projects. A basic introduction to programming microcontrollers will be provided during the course. The course will result in a final show of student experimental electronic projects.

Satisfies Design and Technology Requirement
Satisfies Sculpture Elective

SC-190-1 / US-190-1—Ecology of Materials and Processes/Mexico City
John Roloff
3 Units
Prerequisite: Sophomore Standing

The mediums of art and life—whether film, installation, objects, food, clothing or shelter—engage at some level with a materiality born of nature—a nature that is arguably becoming post-nature in the twenty-first century. This course will look at the origin, production, and distribution of industrial and cultural materials and processes from a systemic and ecological perspective, considering the implications of these relationships to contemporary art practice. We will examine such questions as these: Where do materials come from? What is the who, how, and why of their production? What are their ecological, economic, global, and regional connotations in order to create informed perspectives for artistic production? Students will study, research, and discuss these questions and the strategies and practice of artists such as Simon Starling, Dan Peterman, and Mierle Ukeles. As a major component of this class for Fall 2010, students will work in partnership with a team organized by the Mexico-based art collaborative ToroLab,

to engage in a case study of the Mexico City dump and area-wide ecological systems. A site visit to Mexico City and exhibition is being planned as part of the class. An additional class fee of $550 will be required to cover site-visit expenses, plus the cost of airfare.

Satisfies Sculpture Elective
Satisfies Urban Studies Elective
Satisfies 3 Units of 6-Unit Off-Campus Study Requirement
Satisfies Global Studies Requirement

SC-205-1—Life-Sized Figuration
Richard Berger
3 Units
Prerequisite: 3 Units of Sculpture Coursework

In this class, students will learn anatomic principals by spending the first half of the semester modeling the figure. The second half of the semester will be devoted to adapting these anatomic principals in the construction of a life-sized figure. Using a range of basic materials that may include cardboard, wood, plaster, screen, cloth, foam, metal, and mixed media, students will engage in the translation of material, scale, and emotional content of the model into a new form utilizing basic sculptural construction methodologies. Formal and gestural engagement between multiple figures may evolve through class interaction and discussion of issues imbedded in figuration such as emotion, identity, communication, and existentialism. Artists such as Kiki Smith, Charles Ray, Manuel Neri, Anthony Gormley, and Juan Munoz will be studied for their contribution to figurative expression.

Satisfies Sculpture Elective

SC-209-1 / DT-209-1—Metal: Design/Fabrication
John Roloff
3 Units
Prerequisite: 3 Units of Sculpture or Design and Technology Coursework

An intermediate sculpture class in which students will focus on the design and fabrication of steel projects as well as related metals. Students will explore structural and visual design strategies, properties, and basic hot and cold forming and joining of structural and sheet steel. Procedures to be explored include MIG welding, plasma cutting, sheet metal and bar forming, and riveting, as well as their application to a range of formal, narrative, conceptual, and structural projects and their integration into mixed-media projects. Other metals such as aluminum and brass will be examined for their art and design potential. The course will also include information and presentations about contemporary sculpture, architecture, design/hybrid-practice, and use of metals, including the work of such artists as Richard Deacon, Liam Gillick, Andreas Slominski, Debbie Butterfield, and Tom Sachs.

Satisfies Sculpture Requirement
Satisfies Design and Technology Elective

SC-380-1—Undergraduate Tutorial
Ian McDonald
3 Units
Prerequisite: Junior standing

Tutorial classes provide a one-semester period of intensive work on a one-to-one basis with the artist/teacher. The classic tutorial relationship is specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester.

Satisfies Sculpture Elective

FALL 2010 GRADUATE COURSES

School of Interdisciplinary Studies

Art History

ARTH-501-1—Issues and Theories of Contemporary Art
Claire Daigle
3 Units

Designed to provide MA students with a foundation in the scholarly practice of art history, this writing and discussion intensive course will offer a range of models and critical vocabularies for the analyses of contemporary art and the frameworks of its production, circulation, and reception. The course will begin by familiarizing students with some of the foundational figures of the discipline (Wölfflin, Riegl, Warburg, Panofsky, Malraux, Gombrich, and so on) and with the continued interest and relevance of the methods they set forth. As the course continues, theoretical approaches will include formalism, semiotics, deconstruction, social history, feminist critique, gender studies, psychoanalysis, narratology, postcolonial theory, institutional critique, theories of spatial relations/politics, and the culture of spectacle and speed. Each week a number of different methodological approaches will be used to address a selected artist's practice or theme (for example, beauty, abjection, the real, etc.). While primary theoretical texts will sometimes be paired with recent, exemplary texts drawn from art criticism and history, the balance will fall toward close visual analyses of artworks and careful attention to the methods of historical and critical engagement. Discussion, anchored in the discourses and debates around Modernism and postmodernism, will focus on the contemporary status of the discipline of art history in relation to art theory, criticism, and practice. International perspectives and their relationships to the multiple histories of contemporary culture will be emphasized.

Fulfills Core Requirement for the MA in History and Theory of Contemporary Art

ARTH-510-1 / US-510-1—Frameworks for Art and Urbanism
Jeannene Przyblyski
3 Units

Throughout history the intensification of cultural production has been conspicuously dependent upon the constructive, destructive, expansive, fluid, and anonymous energies of the urban context, even as utopian and dystopian visions of cities have changed (and multiplied) almost as rapidly as "isms" in art. This course will examine the synergy between art making and city making in historical and theoretical terms. Students will be invited (1) to think through the categories of urbanization, industrialization, imperialism, globalization, diaspora, migration, and exile; (2) to read widely among texts drawn from art history, urbanism, geography, semiotics, cultural theory, literature, visual culture studies, economic theory, and media theory; and (3) to respond to this material in critical and visual terms.

Fulfills Core Requirement for the MA in Urban Studies

ARTH-520-1 / EMS-520-1—Live Art / Real Time: On Proximity, Presence, and Performance
Frank Smigiel
3 Units

This course takes up the increasingly event-driven nature of contemporary art, tracking the proliferation of "live" art forms across institutions like museums, biennials, and even art fairs. We will examine how live practices coexist with or crowd out studio-based work, studying artists who jump across these divides or try to combine them in new ways. We will follow live arts that draw on extant and legible social forms, seeking to support a fraying community life with art-based street fairs, radio stations, knitting circles, or dinner parties. And we will measure emerging live forms against historical ones, trying to sketch a genealogy for live work and to understand the claims these forms make on viewers, artists, and recent art history.

ARTH-520-2 / EMS-520-2—Exhibitionism
Julian Myers
3 Units

In her introduction to Harald Szeeman: Individual Methodology, curator and art historian Florence Derieux asserts that "it is now widely accepted that the art history of the second half of the twentieth century is no longer a history of artworks, but a history of exhibitions." Such wide acceptance is increasingly hard to dispute; yet it does not follow that wide acceptance of an assertion demonstrates its veracity, explains the reasons such a momentous shift may have occurred, or explores its implications for the myriad objects, institutions, relationships, and exchanges that make up the field of contemporary art and exhibition. This is simply to say that the work of critical thinking on this subject remains before us. This thinking will emerge from the texture of specific, active engagements with contemporary essays, ideas, exhibitions, and figures. We will examine compelling recent publications in the field of art history and curatorial practice (including, among others, Sven Lütticken's Idols of the Market, Terry Smith's What is Contemporary Art?, Hans Ulrich Obrist's A Brief History of Curating, exhibition catalogues for Voids and Altermodern, and the new journal of curating The Exhibitionist). We will also engage in person with current exhibitions and lectures. In this way the course will also address recent shifts in artistic practice and the new conditions—in particular, the impact of television, the Internet, and the market on value, culture, and attention—that shape them.

ARTH-520-3—Contemporary Art and Philosophies of the Everyday
Clark Buckner
3 Units

Contemporary art is an open-ended field of eclectic practices. Artists today frequently don't define their work in terms of specific media and their histories. And artworks now often can't be easily distinguished from commercial advertisements, personal collections, social gatherings, and other aspects of everyday life. How did we get here? What sense can we make of art's current situation and with what categories? Is art in a strict sense over, as some have contended? Or do these changes in art call for reconsideration of its value and significance in relationship, rather than in opposition, to the aesthetics of the everyday? In this course, we will explore these questions

by drawing upon developments in philosophy that similarly have challenged art's autonomy and articulated new ways of understanding art in and through visual culture and the symbolic systems of the lived world. Among artistic movements, we will focus specifically on Pop from Andy Warhol to Takashi Murakami; Appropriation from Sherrie Levine to Jeff Koons; New Media from Nam Jun Paik to Lynn Hershman Leeson; Relational Aesthetics from Joseph Beuys to Rirkrit Tiravanija; and Installation from Marcel Broodthaers to just about everyone. And we will unpack concepts articulated by philosophers, critics, and art historians, such as Walter Benjamin, Claire Bishop, Nicolas Bourriaud, Peter Burger, Arthur Danto, Michel de Certeau, Jacques Derrida, John Dewey, Johanna Drucker, Henri Lefebvre, Hal Foster, Clement Greenberg, Rosalind Krauss, Jacques Lacan, and Maurice Merleau-Ponty.

ARTH-533-1—Refiguring the Ground: Critical Perspectives on Contemporary Painting
Mark Van Proyen
3 Units

For the past five decades, painting has occupied a fascinating and problematic position in the evolving story of contemporary art, by turns vilified as being irrelevant and celebrated as still representing the epitome of artistic practice. This course will explore the underlying issues that mark and drive those trajectories while also serving to familiarize students with a broad array of significant practitioners and ideas that continue to both problematize and revitalize painting's position within the broader context of contemporary art. Special focus will be placed on the work of Francis Bacon, Andy Warhol, Elizabeth Murray, Anselm Kiefer, Gerhard Richter, Kara Walker, and Lisa Yuskavage, all viewed in relation to critical writings authored by Clement Greenberg, Linda Nochlin, Jacques Derrida, Kobena Mercer, and Donald Kuspit, among others. The course will also pay special attention to the work of the Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows who will lecture at SFAI during the semester.

ARTH-534-01—Unruly Subjects
Krista Lynes
3 Units
Corequisite: NG-500-1—Subject to Representation

How is one figured as a subject in representation? Subject to representation? While the history of portraiture and self-portraiture is governed by the rule-bound logics of power/knowledge, strategies also exist for resisting such constraints, for figuring the figure otherwise, or for finding unruly sources of self-representation, for becoming in fact an unruly subject. Beginning thus from the premise that the "I" is fluid and in constant formation, and taking a critical relationship to the "expressive" self, we will consider the portrait as an aggregation of historical and material sources rather than as a single, fixed depiction. This 6-unit graduate-level course combines a 3-unit art history seminar and a 3-unit studio class (cotaught by Krista Lynes and Allan deSouza). The course meets twice a week. The class will be organized as a practical, generative workshop with the art history class as a critical counterpoint. Students will conduct their projects in the form of ethnographic enquiries—in the broad sense of ethnography as an examination of culture—and with themselves (if engaged in "self-portraiture") as the field of study. We will think about the politics of representation, the repressive, honorific, and critical dimensions of figuring the body in artistic practice, questions of performativity, disidentification, and epidermalization and mimicry (particularly in relation to questions of gender, race, and ethnicity). Throughout, we will pay attention to how the body figures, and for whom.

Students enrolling in ARTH-534-1—Unruly Subjects are required to take NG-500-1—Subject to Representation simultaneously.

ARTH-590—Thesis I: Independent Investigations
Dale Carrico (ARTH-590-1)
TBA (ARTH-590-2)
3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills Requirement for the MA in History and Theory of Contemporary Art

ARTH-591-1—Thesis II: Collaborative Projects
Meg Shiffler (ARTH-591-1)
TBA (ARTH-591-2)
3 Units

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Fulfills Requirement for the MA in History and Theory of Contemporary Art

Critical Studies

CS-500-1—Imaging Energy
Meredith Tromble
3 Units

"Energy," meaning the capacity for exertion or work, is a fundamental concept of contemporary culture (the word itself appeared in the High Renaissance; much of the most influential science of the modern period has been devoted to explicating the concept). The laws of thermodynamics concerning energy are thought to govern activity and exchange at every level of our known world, applying to physical, biological, and social systems. Images of energy from science, popular culture, and non-Western traditions will add dimension to

this survey of work by modern and contemporary artists that includes major movements from Constructivism to Conceptualism and lesser-known movements such as Dynaton and the Vorticists. The artists range from twentieth-century modernists such as the painter Wassily Kandinsky and the Czech experimental filmmaker Svetlo Bronika Tmou to contemporary artists such as the performance artists Marina Abramovic, photographer Christopher Buchlow, and visionary painter Alex Grey. Drawing on material from visual art (including film, video, photography, sculpture, and painting), molecular biology, high-energy physics, medicine, and religion, we will consider the scientific construction "energy," the personal experience "energy," and the ways in which the images used to visualize this abstract concept shape our understanding and our society. For example, the Fischli/Weiss video The Way Things Go may be compared with free-body diagrams in a physics textbook. Students will choose a research topic to pursue, write a paper and create a work of art related to their research. Artists and image makers addressed include Hilma Af Klint, Jordan Belson, Joseph Beuys, William Blake, Niels Bohr, Christopher Buchlow, Mary Beth Edelson, Harold Edgerton, Valie Export, DOE Historical Nuclear Weapons Test films, Olafur Eliasson, Oskar Fischinger, Rodney Graham, Alex Grey, David Hall, Doug Hall, Brad Hammond, Franz Kupka, Roy Lichtenstein, Michael Light, László Moholy-Nagy, Linda Montano, Gertrude Moser-Wagner, Christopher Musgrave, Jan van Munster, Jess, Jocelyn Robert, Paul Thek, Bill Viola, Lawrence Weiner, and Graham Young.

CS-500-2—Contested Territories
Raúl Cardenas
3 Units

This course will examine subjects related to transborder territories, from the geopolitical, local, and social sphere. Through the understanding of the subject matter at hand, the course will investigate liminal zones and autogenerated opportunities from diverse social dynamics to readings of global/local urban voids and territories in dispute. The course will also produce new opportunities for students to produce an archive for future SFAI students out of a series of audio and video conversations that address issues of contested territories in the work and practices of such local and international artists, scholars, and curators as Multiplicity (Milan), Francis Alys (Mex,UK), Ricardo Dominguez (UCSD), Fritz Haeg (Edible States), Maria Inez Rodriguez (Biennial San Juan), Taiyana Pimentel (SAPS, DF, MX), Gonzalo Ortega (MCA ROMA), Norma Iglesias (USD), Lucia San Roman (MCASD), Sergio De La Torre (USF), Antoni Muntadas (MIT), Rick Lowe (Project Row Houses).

Satisfies Urban Studies Seminar Elective

CS-500-3—Horror/Fantastic Film: The Visual Language of Excess
Matt Borruso
3 Units

This course examines two extreme film genres—horror and the fantastic. Tzvetan Todorov describes the fantastic as "that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event." Horror is an intense reaction to the abject, described by Julia Kristeva as "that which disturbs identity, system, order . . . . (which) does not respect borders, positions, rules." The cinema of horror, gore, splatter, and fantasy delivers both the terror and the pleasure of these ambiguities through the visual language of excess. Elaborate dreamworlds, fairy tales, alternate realities, and psychologically destabilizing color schemes all set the tone for a cinematic obsession with the body and a subconscious bubbling dangerously close to the surface. Through a sustained analysis of these films we will explore patterns of narrative structure, dominant themes, and the proposed self-identification with archetypal characters. Finally, we will examine the synergistic relationship that has developed between the fantasy/horror film genres and contemporary art's visual language and conceptual concerns. Film screenings will range from Tobe Hooper's classic Texas Chainsaw Massacre to Willy Wonka and the Chocolate Factory, from Alejandro Jodorowsky's Holy Mountain to Basket Case. Each class will include seminar discussion and film screening.

CS-501—Global Perspectives on Modernity
Carolyn Duffey (CS-501-1)
Robin Balliger (CS-501-2)
3 Units

This course locates the project of modernity within global processes of cultural, economic, and political transformation. Narratives of Western dominance typically emanate from a self-contained version of history, but this course analyzes the modern world through the tensions of empire, contested encounters, and transculturation. Diverse populations become objects of knowledge, regulation, and discipline as subject production in a global domain articulated with capitalist expansion, nationalism, and strategies of colonial rule. Enlightenment claims of rationality, universal knowledge, and scientific objectivity exploited the racialized bodies, behaviors, and material culture of others as "evidence" of Western development and civilization. Hierarchical classificatory matrices emerged across metropolitan and imperial space, and the structuring of difference and inequality along lines of race, class, gender, and sexuality shaped modern ideologies, political rationalities, and cultural imaginaries. Modernity was also formed through resistance in everyday practices and by anticolonial cultural production and independence movements. The course addresses these issues through a multidisciplinary approach that includes travel writing, expositions, and popular culture; ethnography and ethnographic film; primitivism and artistic modernism; scientific exploration, classification, and normativity; and colonial and postcolonial criticism.

Fulfills Core Requirement for MA in History and Theory of Contemporary Art, Exhibition and Museum Studies, and Urban Studies

CS-511-1 / US-511-1—Spaces of Hope
Andrej Grubacic
3 Units

This course explores the worldwide upsurge in radical practices and "politics of place" struggles against epistemological, moral, and cultural imperialism and neoliberal globalization. We will examine the theoretical alternatives and new forms of political, spatial, and cultural expression that have emerged in countries throughout the Global South—from Brazil and Colombia, to India, South Africa, and Mozambique. In particular, the course looks at issues of global coloniality, biodiversity, the confrontation between scientific and nonscientific knowledges, food sovereignty, solidarity economy,

and participatory democracy. The course will address innovative aspects of the politics of space, spatial contexts of freedom, and the interface between urban transformation, contemporary culture, and development.

Exhibition and Museum Studies

All Exhibition and Museum Studies and Urban Studies courses may be used to fulfill the Critical Studies requirement (with the exceptions of Thesis I and Thesis II).

EMS-501-1—Critical Histories of Museums and Exhibitions
Rajkamal Kahlon
3 Units

Divided into three time periods—pre-twentieth, twentieth, and twenty-first centuries—and understood within the overlapping frames of imperialism, modernity, and globalization, this course will begin by tracing the transition of private European collections to the birth of the first modern public museums in the eighteenth and nineteenth centuries. The nineteenth century also marked the birth of the first international exhibition, in the form of the World Fair. Next the course will examine the origin, history, and evolving characteristics of modernism and its overlap and transition into postmodernism through an understanding of major political, economic, and technological events of the twentieth century. It will offer a way of reading the emergence of mid-late-twentieth-century art and cultural movements within the context of colonial independence, the articulation of new geographic boundaries, mass migrations, emerging feminist, postcolonial, and human rights discourses. In its last phase, the course will look at production and exhibition strategies based on the discourses of postmodernism and globalization beginning in the late twentieth century and start of the twenty-first. Beginning with an overview of the history of the term "globalization," the course will focus on the international biennial movement as both a manifestation of globalization and as a space of its critique and reflection. We will look at the biennial's internal and external structures and influence among other art institutions and recent thematic frames, and examine more closely specific curatorial efforts. Examples of issues and contexts to be addressed include increasingly blurred distinctions between the roles of artist, curator, and critic; context-specificity; and the negotiation of the local with the global. The recent development of virtual artist projects and exhibitions will also be examined in order to understand their potential and limits while attempting to articulate as yet new production and exhibition structures.

Fulfills Theories of Art and Culture Requirement for the MA in Exhibition and Museum Studies

EMS-520-1 / ARTH-520-1—Live Art / Real Time: On Proximity, Presence, and Performance
Frank Smigiel
3 Units

This course takes up the increasingly event-driven nature of contemporary art, tracking the proliferation of "live" art forms across institutions like museums, biennials, and even art fairs. We will examine how live practices coexist with or crowd out studio-based work, studying artists who jump across these divides or try to combine them in new ways. We will follow live arts that draw on extant and legible social forms, seeking to support a fraying community life with art-based street fairs, radio stations, knitting circles, or dinner parties. And we will measure emerging live forms against historical ones, trying to sketch a genealogy for live work and to understand the claims these forms make on viewers, artists, and recent art history.

EMS-520-2 / ARTH-520-2—Exhibitionism
Julian Myers
3 Units

In her introduction to Harald Szeeman: Individual Methodology, curator and art historian Florence Derieux asserts that "it is now widely accepted that the art history of the second half of the twentieth century is no longer a history of artworks, but a history of exhibitions." Such wide acceptance is increasingly hard to dispute; yet it does not follow that wide acceptance of an assertion demonstrates its veracity, explains the reasons such a momentous shift may have occurred, or explores its implications for the myriad objects, institutions, relationships, and exchanges that make up the field of contemporary art and exhibition. This is simply to say that the work of critical thinking on this subject remains before us. This thinking will emerge from the texture of specific, active engagements with contemporary essays, ideas, exhibitions, and figures. We will examine compelling recent publications in the field of art history and curatorial practice (including, among others, Sven Lütticken's Idols of the Market, Terry Smith's What is Contemporary Art?, Hans Ulrich Obrist's A Brief History of Curating, exhibition catalogues for Voids and Altermodern, and the new journal of curating The Exhibitionist). We will also engage in person with current exhibitions and lectures. In this way the course will also address recent shifts in artistic practice and the new conditions—in particular, the impact of television, the Internet, and the market on value, culture, and attention—that shape them.

EMS-590-1—Thesis I: Independent Investigations
Dale Carrico (EMS-590-1)
TBA (EMS-590-2)
3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills Requirement for the MA in Exhibition and Museum Studies

EMS-591-1—Thesis II: Collaborative Projects
Meg Shiffler (EMS-591-1)
TBA (EMS-591-2)
3 Units

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Fulfills Requirement for the MA in Exhibition and Museum Studies

Urban Studies

All Exhibition and Museum Studies and Urban Studies courses may be used to fulfill the Critical Studies requirement (with the exceptions of Thesis I and Thesis II).

US-510-1 / ARTH-510-1—Frameworks for Art and Urbanism
Jeannene Przyblyski
3 Units

Throughout history the intensification of cultural production has been conspicuously dependent upon the constructive, destructive, expansive, fluid, and anonymous energies of the urban context, even as utopian and dystopian visions of cities have changed (and multiplied) almost as rapidly as "isms" in art. This course will examine the synergy between art making and city making in historical and theoretical terms. Students will be invited (1) to think through the categories of urbanization, industrialization, imperialism, globalization, diaspora, migration, and exile; (2) to read widely among texts drawn from art history, urbanism, geography, semiotics, cultural theory, literature, visual culture studies, economic theory, and media theory; and (3) to respond to this material in critical and visual terms.

Fulfills Requirement for MA in Urban Studies

US-511-1 / CS-511-1—Spaces of Hope
Andrej Grubacic
3 Units

This course explores the worldwide upsurge in radical practices and "politics of place" struggles against epistemological, moral, and cultural imperialism and neoliberal globalization. We will examine the theoretical alternatives and new forms of political, spatial, and cultural expression that have emerged in countries throughout the Global South—from Brazil and Colombia, to India, South Africa, and Mozambique. In particular, the course looks at issues of global coloniality, biodiversity, the confrontation between scientific and nonscientific knowledges, food sovereignty, solidarity economy, and participatory democracy. The course will address innovative aspects of the politics of space, spatial contexts of freedom, and the interface between urban transformation, contemporary culture, and development.

US-590-1—Thesis I: Independent Investigations
Dale Carrico (US-590-1)
TBA (US-590-2)
3 Units

In this seminar course, methodologies for research and writing will be explored in relation to theses and developing projects. Students develop their bibliography and identify source materials for ongoing independent research. This course is intended to advance the development of thesis research and writing through individual student presentations, group discussion and review, and one-on-one discussions with the instructor.

Fulfills Requirement for the MA in Urban Studies

US-591-1—Thesis II: Collaborative Projects
Meg Shiffler (US-590-1)
TBA (US-590-2)
3 Units

This course provides the context for the collaborative project that, along with the student's individual thesis, forms the capstone of the MA program. Students from all three MA programs work together to define, research, and present a group project focusing on a crucial aspect of contemporary art and its critical contexts. Students take responsibility for all aspects of the project, which may include topical research and writing, curatorial work related to project design, budgeting, selecting and commissioning artwork, exhibition design, and public outreach, thereby gaining professional experience in art historical research, programming and presentation. Past projects have included film screenings, art exhibitions, public events, and print and web-based publications on a variety of themes.

Fulfills Requirement for MA in Urban Studies

Other Interdisciplinary Study Offerings

IN-500-1—Graduate Art Criticism Practicum: Critical Strategies
Ginger Saurez-Wolfe
3 Units

This class is a deeply collaborative practicum/writing workshop focusing on student writing, while also giving students some logistical, real-world skills such as further developing writing skills, editorial strategies, design skills, and also developing knowledge of industry language and policies surrounding the printing and distribution of art publications. Students will have opportunities to interview practicing artists and transcribe those interviews, to write exhibition reviews from shows we visit as a class, to meet the editors of low–budget but

thoughtful and moderately successful independent art criticism to which they might otherwise not be exposed such as LTTR and Journal of Aesthetics and Protest. They will learn various editorial strategies and also gain insight into the relationship between design and written content. Field trips will include visiting and touring the printers' facilities, visiting an exhibition as a class and writing a review on it, and visiting various rare-book rooms and special library collections. Visiting speakers include Gwen Allen (who is writing a book on the history of independent art criticism), a cofounder of LTTR, and Cara Baldwin (from Journal of Aesthetics and Protest).

IN-503-1—Topics in Linguistics for Non-Native Speakers of English
Rebekah Sidman-Taveau
3 Units

This is a hybrid (online and face-to-face) course for graduate non-native speakers of English. Students investigate linguistic topics while receiving support with critical-studies reading, class participation, critiques, oral presentations, and academic writing (such as research and response papers, proposals and applications, MFA artist statements, and MA theses). Course topics include advanced-level reading strategy and vocabulary development, oral presentation and participation strategies, the language of critiques, and academic discourse and writing conventions. Students will be given specialized pronunciation and grammar instruction based on individual needs.

School of Studio Practice

Graduate Critique Seminars
3 Units

Graduate Critique Seminars emphasize group discussion and critique of students' work and other related topics. Conceptual and material methodologies are emphasized. The seminar may include lectures, readings, and field trips.

GR-500-1	Meredith Tromble
GR-500-2	Paul Klein
GR-500-3	Lynn Hershman Leeson
GR-500-4	Will Rogan
GR-500-5	Tony Labat
GR-500-6	Howard Fried
GR-500-7	Allan deSouza
GR-500-8	Pegan Brooke
GR-500-9	Taravat Talepasand
GR-500-10	Frances McCormack
GR-500-11	Brett Reichman
GR-500-12	Jeremy Morgan
GR-500-13	Henry Wessel
GR-500-14	John Priola
GR-500-15	Tim Berry
GR-500-16	John Roloff
GR-500-17	Dewey Crumpler

Graduate Studio Electives

NG-500-1—Subject to Representation
Allan deSouza
3 Units
Corequisite: ARTH-534-1—Unruly Subjects

Although this graduate studio class will proceed from conventions of portraiture within lens-based media, students may themselves work in any medium. They will be encouraged to work against the conventions of their chosen medium as well as to work across different media. The class will be organized as a practical, generative workshop with the art history class Unruly Subjects as a critical background. Beginning from the premise that the "I" is fluid and in constant formation, and taking a critical relationship to the "expressive" self, we will consider the portrait as an aggregation of historical and material sources rather than as a single, fixed depiction. Students will conduct their projects in the form of ethnographic enquiries—in the broad sense of ethnography as an examination of culture—and with themselves (if engaged in "self-portraiture") as the field of study.

Students enrolling in NG-500-1—Subject to Representation are required to take ARTH-534-1—Unruly Subjects simultaneously.

PA-500-1—Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows Seminar
Mark Van Proyen
3 Units

In this course, we will interact with three internationally renowned painters who will join the seminar community in critical discussions about contemporary painting. Individual studio tutorials with each of the fellows will provide students with direct critical feedback on their studio work. Public lectures and colloquia presented by the fellows will further an understanding of their studio practice and provoke in-depth examinations of contemporary art. Students will be required to attend the three Winifred Johnson Clive Foundation Distinguished Visiting Painting Fellows lectures and their related colloquia, and to host studio critiques with each of the fellows. In addition, the seminar will facilitate the examination of participants' artworks as they address themselves to the social space formed by the seminar community. Each student will be required to present current work twice during the course of the semester, and will also be required to attend all other seminar critiques. Students will be required to respond to each other's presented work in both verbal and written form.

Graduate Tutorials
3 Units

Tutorials are specifically designed for individual guidance on projects in order to help students achieve clarity of expression. Tutorials may meet as a group two or three times to share goals and progress; otherwise, students make individual appointments with the instructor and are required to meet with faculty a minimum of three times per semester. Unless otherwise indicated, the first meeting of Graduate Tutorials is at Third Street Graduate Studios.

GR-580-1	Laetitia Sonami
GR-580-2	Anjali Sudaram
GR-580-3	Julio César Morales
GR-580-4	Tim Sullivan
GR-580-5	Matt Borruso
GR-580-6	Bruce McGaw
GR-580-7	Caitlin Mitchell-Dayton
GR-580-8	Debra Bloomfield
GR-580-9	Linda Connor
GR-580-10	Reagan Louie
GR-580-11	Amy Todd
GR-580-12	John DeFazio
GR-580-13	Ian McDonald
GR-580-14	Yoon Lee
GR-580-15	Whitney Lynn
GR-580-16	Pegan Brooke

Post-Baccalaureate Seminar

PB-400—Post-Baccalaureate Seminar
Frances McCormack (PB-400-1)
Reagan Louie (PB-400-2)
3 Units

All Post-Baccalaureate students must enroll in this seminar, which will focus on critiques of student work from all disciplines represented in the program. Conceptual and material methodology will be emphasized. The seminar may include lectures, readings, and field trips.

Graduate Lecture Series

GR-502-1—Graduate Lecture Series
Renée Green
0 Units

The Graduate Lecture Series is designed to supplement the MFA and MA programs by giving graduate students exposure and access, on a weekly basis, to artists, scholars, and others working in a wide variety of disciplines within the community as well as individually. This program gives the entire graduate student body a common interdisciplinary foundation and potentially elevates and energizes the level of dialogue in all graduate courses as well as in informal discussions between students. The students further benefit from the discussion period after lectures when they can ask questions of the speakers. Further to expose students to a diverse range of artists and art, this series will take place in galleries, alternative spaces, studios, and museums as well as on the 800 Chestnut Street campus. Visiting-artist lectures will typically occur on Friday afternoons, but some lectures or meetings may be scheduled at alternative times, including Saturdays. Students will also have the opportunity to meet with some guests for individual critiques and small group discussions.

Attendance is required for all students. Three or more absences can result in a failing grade. Students are required to sign the roll sheet at the Lecture Hall door, remain for the duration of the lecture, and participate in the discussion period directly following the lecture.

Teaching Practicum

GR-588-1—Teaching Practicum: Transmitting Art Practices
Meredith Tromble/Jennifer Rissler
3 Units

In this course linking theory and practice, we will critically examine the training of artists in the context of histories of ideas and institutions, and the testimony of artists regarding the interchange between their teaching and studio practices. We will consider historical models of artistic transmission and their relationship to instruction in visual art, and theories of learning and education. The seminar portion of the class will cover several models and artists to illustrate the relationship of artists to instruction, including the Bauhaus (Walter Gropius, Josef Albers), "progressive education" as

modeled by John Dewey and incorporated into the Black Mountain College Experiment, the post-studio phenomenon of CalArts and SFAI and their relationship to the growth of the MFA degree, and other contemporary developments. Students will meet in seminar five times during the semester. Readings include material from Art Subjects by Howard Singerman, Why Art Cannot Be Taught by James Elkins, and others. Students will be paired with faculty members in undergraduate seminars and studio courses to observe teaching methods and to gain hands-on teaching experience for a minimum of three hours per week.

The Teaching Practicum Carries 3 Units of Graduate Credit and There Is No Tuition Remission

Graduate Reviews

GR-592-1—Graduate Intermediate Review
o Units

At the end of the second semester, students are required to register and to present work for intermediate review. Students who pass the review will proceed to the second year of the MFA program. Students who fail the review will be placed on academic probation and will be reviewed again during the following semester. Students who fail two reviews will be dismissed from the program.

GR-594-1—Graduate Final Review
o Units

At the beginning of their final semester of the MFA program, students are required to register for final review. Students may attempt their final review twice (near the end of the fourth, fifth, or sixth semester in the program). Students who do not pass this review before the end of their sixth semester in the program will not receive the MFA degree.

Graduate Assistantships

GR-587-1—Graduate Assistantship
o Units

A limited number of graduate assistantships (GAs) may be available. Under the supervision of a faculty member teaching a graduate course, graduate assistants perform the same responsibilities as teaching assistants, except their load does not include teaching. Graduate assistants will receive a stipend.

GR-597-1—Graduate Teaching Assistantship
o Units

Graduate students who are enrolled in nine or more units in their third through sixth semesters are eligible to apply for a teaching assistantship. Under the supervision of a faculty member teaching an undergraduate course, responsibilities of a teaching assistant may include teaching, grading papers, tutoring, research, and being available to the students. The teaching assistant is expected to participate in critiques and demonstrate leadership during discussions. Teaching assistants will receive a stipend.

The graduate center will announce available teaching and graduate assistantships. Assistantships are not required and do not carry units. For additional information and application procedures, please contact the graduate center. Under exceptional circumstances, second-semester students may be eligible for a teaching assistantship. All graduate students, including post-baccalaureate candidates, are eligible to enroll in the teaching practicum class offered for credit in the spring. please contact the graduate center for more information.

24-hour info	415 771 7020
academic affairs	415 749 4534
administration	415 351 3535
admissions	415 749 4500
admissions fax	415 749 4592
advising/undergraduate	415 749 4533
advising/graduate	415 641 1241 x1007
area manager (design and technology, film, new genres, photography):	415 749 4577
area manager (painting, printmaking, sculpture/ceramics):	415 749 4571
area manager (interdisciplinary studies):	415 749 4578
graduate center	415 641 1241 x1015
center for individual learning	415 771 7020 x4471
community programs	415 351 3538
community programs fax	415 749 1036
exhibitions and public programs	415 749 4550
financial aid	415 749 4520
counseling center	415 749 4587
registration and records	415 749 4535
registration and records fax	415 749 4579
security	415 624 5529
student accounts	415 749 4544
student affairs	415 749 4525

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